

YIVO ARCHIVES
RG 1136

Papers of James Surkamp

Partial Folder List

Compiled by Debra Perelman

December 1996

GEN^o,

Here's Mr SURKAMP
Folder List (part 1).
The names by folders #21
and 63 relate to where
I WAS AT ANY given point.
More SURKAMP MATERIAL
is enclosed w/this list &
More via followup.

(APG)

- Art looted ^{sent to} Latin America + ^{looted from} Italy
- BIS
- Egyptian art treasure
- Black market
- Cooperates with NGOs
- Trade in art in Europe
- German dealers/collectors in LA
- Gold & precious metals
- Traffic in W. Hemisphere art works
- Safehaven art in Western Hemisphere

Surkamp's outline which spans from Preparations 1935-38 to Final Hiding 1945. The time span is long and the subject is broad, but Surkamp manages to utilize his resources well. Any researcher will be able to utilize this collection as a stepping stone to further research. The collection provides preliminary answers to old questions, such as "who participated?" "what was stolen?" and many others. The abundance of materials located and resources used is exemplified throughout the collection which enhances the collection to a noteworthy resource.

The Collection examines the actions employed by Nazi personnel and agencies in art looting.

Note to reader:

The records have been organized up to box 5, folder 162. The folders are meant to be placed in numerical order.

James Surkamp
Record Group 1136

Folder 1

Galeries Fischer of Lucerne, Activities of

Reports and correspondence by the British Legation in Berne, Switzerland concerning the Galerie Fischer's handling of looted art and consequently its placement on the Black List by the Foreign Ministry of Economic Warfare.

Folder 2

Safehaven Reports

Monthly Reports of the Foreign Enforcement Section, possibly connected to the Treasury Department, concerning the developments of the Safehaven Project. The reports were written by the Treasury Department.

Interoffice memoranda between members of the Treasury Department concerning the Currie Mission under the Safehaven Project.
Safehaven Report on "Old French Silver" from the American Legation, Tangier to the American Embassy, London, March 1, 1945.
Safehaven Report on "Lotted Pictures in Switzerland," from the American Legation, Berne to the American Embassy, London, September 24, 1945. Photocopied Section for T.R. Fehrenbach's The Swiss Banks.

Folder 3

Reports on the Herman Goering Collection

Report by the Office of Strategic Services, Art Looting Investigation Units, US Army, "The Goering Collection," September 15, 1945, 250pp.

Folder 4

Sample Chapter by Jim Surkanmp on the Amber Room

"A Tale of Amber: The Theft of the Amber Room," July 11, 1977, 13pp.

Folder 5

Spacil, Josef, Testimony of

Records from the Office of U.S. Chief Counsel for War Crimes, Evidence Division, War Crimes, Nuremberg, pertaining to the

Folder 5 (cont'd) "Interrogation of Josef Spacil," February- April 1947. Unidentified documents pertaining to Josef Spacil.

Folder 6 Polands Losses

Photocopy of Karl Estreicher's forward to the book Cultural Losses of Poland, London, 1944, 8pp.

Folder 7 Reber, G.F.

Unidentified document pertaining to the identification of Reber and his role in purchasing works of art for Georing.

Folder 8 Translation of Documents

Translated documents of the Army High Command, General Staff of the General Headquarters, Headquarters Army High Command, September 30, 1942, pertaining to the "Deployment of Special Units of the Special Service Staff of Reischleiter Rosenberg for the occupied Eastern Areas," 4pp. Correspondence between members of the Reich concerning the confiscated property of convents, monasteries and ecclesiastical institutions.

Folder 9 Report on the "Anenerbe"

Report Prepared by Monuments, Fine Arts and Archives Section (MFAA), OMGUS, Berlin, Germany, March 1, 1948, "Cultural Looting of the Ahnenerbe," 30pp.

Folder 10 Office of US Chief Counsel for War Crimes interrogation reports, summaries etc...

Documents from the Office of US Chief Counsel for War Crimes Evidence Division, Interrogation Branch, Nuremberg pertaining to the interrogations of Josef Spacil, Gerhard Utikal, Wilhelm Huetl and Walter Huppenkothen, February 1947-December 1947. Documents from the Seventh Army Interrogation Center, US Army, Nuremberg, May 1945 pertaining to the interrogations of Herman

Folder 10 (cont'd) Goering and Colonel Bernard Walter Von Brauchitsch. Documents from the Office of Chief of Counsel for War Crimes, US Army, prepared by W. Von Eckardt, August 1947, pertaining to "Staff Evidence Analysis, Ministries Division, 8pp. Report from the Headquarters of the Third US Army Intelligence Center, Office of the Assistant Chief of Staff, Interrogation Report No.21, July 1945, addressing the topics of "The SD in the East," "The SD in Klumbach," and "The Elimination of European Jews," 8pp. Miscellaneous notes by James Surkamp.

Folder 11 Interrogation Report on the Amt VI-E

Report by the Headquarters 12th Army Group, Interrogation Center, "Consolidated Interrogation Report (cir) No. 3," pertaining to the Amt VI-E of the RSHA. The report addresses the organization of and the methods used by the Amt VI-E and other related agencies which collected social, political and cultural information for the study of Germanic superiority, 55pp.

Folder 12 Schleeler, Rudolph

Unidentified document pertaining to Rudolph Schleeler's role in the German Foreign Office.

Folder 13 List of Paintings in Schloss Collection

Document from the Supreme Headquarters Allied Expeditionary Force (SHAEF), Mission (France) to Supreme Command Allied Expeditionary Force (Main), US Army, pertaining to "French Property Seized by the Germans," in particular the German removal of the Schloss Collection, February 1945, 5pp. List included.

Folder 14 Neuwied, Remagen Raids

Unidentified document pertaining to the art raids in the areas of Neuwied and Remagen. Correspondence between Gerhard Utikal and Dr. Koeppen, October 1943.

- Folder 15 Nazi Art to S. America
- Report from the State Department, November 1945, pertaining to the persons involved with transferring art to South America, 3pp. Unidentified documents and correspondence pertaining to persons involved with the transfer of art and the safe keeping to public and private property. Miscellaneous notes by James Surkamp.
- W
- Folder 16 Intelligence
- Report by Supreme Headquarters Allied Expeditionary Force, G-5 Operations Branch, Monuments, Fine Arts and Archives Section, on "Monuments, Fine Arts and Archives to October 1, 1944," pertaining to information on the movement of Allied Armies into Germany, France and Belgium, 2pp. New York Magazine, "A Harlot High and Low: Reconnoitering Through the Secret Government," Norman Mailer, August 16, 1976, 18pp. Unidentified secondary source material and miscellaneous notes by Surkamp pertaining to the role of intelligence information during and after World War II.
- Folder 17 Goebbels
- Report of the Headquarters Third United States Army, Intelligence Report NO.5 listing miscellaneous personalities within the Nazi organization, May 1945, 16pp. Reports from the American Legation, Stockholm June 6-21 1945, including Report No.385, Report NO. 382 and documents pertaining to Dr. Kersten, 14pp. Unidentified secondary source and miscellaneous materials.
- Folder 18 List of all Personalities Mentioned in RX-955, 8 Sept. 45
- Unidentified document listing all personalities mentioned in RX-955, September 1945, 3pp.
- Folder 19 Jewelry
- Unidentified document pertaining to Alois Miedl and art looting. Unidentified document

- 11/24/94
- Folder 19 (cont'd) pertaining to Goering's handling of jewelry.
Unidentified document pertaining to the status of looted jewelry as of February 1945.
- Folder 20 Shelf List of Records of the State Department Consultant on Monument, Fine Arts and Archives

The Shelf List of Records of the State Department Consultant on Monuments, Fine Arts and Archives containing records and files from the M,FA&A Section OMGBavaria and Collecting Points Munich, August 1952, 23pp.
- Folder 21 Wiendland, Hans

Correspondence from the Economic Warfare Department Foreign Office, London to the Commercial Secretariat, H.M. Embassy, Paris pertaining to Wiendland and stolen vans of art, July 4, 1945. Correspondence from the American Legation, Berne and the Office of US Political Advisor, Berlin pertaining to Wiendland and his relationship with art dealers, August 1946. Translation by Liason and Protocol, "Declaration of Hans Wiendland," September 1946, 12pp. Memorandum between Bernard Taper and Mr. Reagen (?), Counselor for Economic Affairs, US Legation, Berne pertaining to the Wiendland case, December 1946.
- Folder 22 Report on the Art Looting Investigating Unit

Report on the Art Looting Investigation Unit, possibly written by the Office of Strategic Service (OSS), which was created in connection with the OSS, 15pp.
- Folder 23 Art Plundered During and After WWII

Photocopied Sections from Janet Flanner's Men and Monuments and Wilhelm Treue's Art Plundered. Miscellaneous photocopies and notes by James Surkamp.
- Folder 24 German Art Personnel

Unidentified documents pertaining to German

- Folder 31 (cont'd) during World War II.
- Folder 32 Meyer
Unidentified document pertaining to the personal history of August Meyer.
- Folder 33 Merser, F.
Photocopied page from Farago Ladislas' book AFTERMATH pertaining to the identity of Friedrich Meyer.
- Folder 34 Metternich, Graf Von
Unidentified document pertaining to Metternich and the organization of "Kunstschultz."
- Folder 35 Katz, N.
Unidentified documents pertaining to the personal history of Nathan Katz as an art dealer and his dealings with Hofer.
- Folder 36 Kersten, F.
Unidentified material pertaining to the personal history of Felix Kersten.
- Folder 37 Durers
Miscellaneous materials and Surkamp's notes.
- Folder 38 Lang, H.
Unidentified document pertaining to Hans W. Lang's history as an art dealer.
- Folder 39 Voss, Herman
Unidentified material and Surkamp's notes pertaining to the position/rank of Herman Voss.

- Folder 40 Koenigs
Unidentified document pertaining to the personal history of Koenigs as an art collector.
- Folder 41 L. Steineman
Unidentified document on Steineman pertaining to his handling of the Jaffe Collection of paintings.
- Folder 42 Streibel, K.
Unidentified document pertaining to Karl Streibel's personal history.
- Folder 43 Forgeries
Photocopied section from David Roxan and Ken Wanstall's The Rape of Art. Unidentified documents and Surkamp's notes pertaining to forgeries of art during World War II.
- Folder 44 Laufen-Bad Ischl
Documents of the Office of Military Government, Bavaria (OMGB) M,FA&A Section, October 1946-November 1948, pertaining to Belgian claims on looted art. James Surkamp's notes and unidentified secondary source material pertaining to the Laufen mine in Bad-Ischl. VV
- Folder 45 Italy OSS
Unidentified report pertaining to the market of Italian art, the buyers and the dealers, 31pp. VV
- Folder 46 Outline of Supreme Headquarters Allied Expedition Forces Office File
Records of the American Commission for the protection and Salvage of Artistic and Historic Monuments in Europe, from the Supreme Headquarters Allied Expeditionary Forces, Office File 1944-1945 and Special

Folder 46 (cont'd) Reports File 1943-1945, pertaining to the Commission's history and an index of its records, 7pp.

Folder 47 Paul J. Sacks, Papers of

An index of the Papers of Paul J. Sacks within the records of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas, 30pp.

Folder 48 Action: 1939-1944

Photocopy of unidentified secondary source,
Action 1939-1944.

Folder 49 Italian Art Aug.-Sept. 1944 Thefts

Corriere Della Sera, "Italy asks Pankow to Return Stolen Art," January 1973. Saga Magazine, "Murderous Treasure: Hunt for the \$72 Million Nazi Hoard of Monte Sorrate," July 1973. Correspondence between the Supreme Headquarters Allied Expeditionary Force, Operation Branch, M,FA&A Section and M,FA&A Officers, January-May 1945 pertaining to looted art from Italy. Correspondence between Headquarters Allied Commission, Subcommission for M,FA&A and the Vice President, CA Section, Allied Commission regarding a "Report on Deposits of Art Treasures of Tuscany," December 1944. Correspondence between Headquarters Allied Military Government, Toscana Region, Monument and Fine Arts Section and SCAO, ANG-Fifth Army regarding a "Report on German Removal of Works of Art From Deposits in Tuscany," October 1944. Unidentified report on the deposits of Italian art. Unidentified photocopies of secondary sources and miscellaneous notes by Surkamp.

Folder 50 The Renders Collection, Papers Pertaining to Documents of the SHAEF Mission to Belgium, M,FA&A prepared by Emil Renders in order to reacquire his collection of paintings, 16pp.

Folder 58 Report on Art in the Western Hemisphere

Unidentified confidential report, possibly written by the Foreign Economic Administration, pertaining to the dealers and buyers of looted art in the Western Hemisphere.

Folder 59 Directory of Art Collectors Before 1945

Empty Folder.

Folder 60 Philip Von Hessen

Photocopied section from David Roxan and Ken Wanstall's The Rape of Art. Notes by James Surkamp.

Folder 61 Standarten Fuehrer or Heess

Unidentified documents.

Folder 62 Hofer, W.A.

Report from the Office of Strategic Services, Art Looting Investigation Unit, U.S. Army, "Detailed Report No.9," September 15, 1945, pertaining to the history of Walter Andreas Hofer, 24pp. Notes by James Surkamp and unidentified material pertaining to Hofer.

12/1/99 Folder 63 Newspaper Articles on Stolen Art

Avanti Newspaper, "Una Vetrata di Orsammichele Nell'Antiquariato Clandestino," 1969. The New York Times, May 6, 1964 and December 17, 1972. Unidentified articles pertaining to looted art during World War II.

Folder 64 SS and Art Looting

James Surkamp, "Art Looting by the SS: A Synopsis of Research by James Surkamp," January 20, 1978, 9pp. Unidentified articles pertaining to lost treasures of art.

- Folder 65 Rochlitz, Gustav
Report of the Office Of Strategic Services, Art Looting Investigation Unit, US Army, Detailed Interrogation Report No.4 pertaining to the personal history of Gustav Rochlitz, August 15, 1945, 12pp. Photocopied section from Janet Flanner's Men and Monuments. Notes by James Surkamp and unidentified newspaper articles.
- Folder 66 Enenmy Methods of Looting Art in Occupied Territory
Report from the Foreign Economic Administration, Enemy Branch, External Economic Security Staff pertaining to "Looted Art in Occupied Territories, Neutral Countries and Latin America," August 1945, 3pp. Report from the Supreme Headquarters, Allied Expeditionary Force pertaining to the "Appreciation of Enemy Methods of Looting Works of Art in Occupied Territories, " compiled from information supplied by MFA&A SHAEF and SHAEF Mission (France and Netherlands) 9pp. Unidentified documents pertaining to art looting in occupied areas. ||| ✓
- Folder 67 The Destruction of European Jews.
Photocopied section from Raul Hilberg's The Desrtuction of European Jews which pertains to deportations and confiscations of property.
- Folder 68 Aguirre, Ernest
Memorandum from the Foreign Economic Administration, April 12, 1944, regarding the aunt of Ernest Aguirre.
- Folder 69 Aftermath
Photocopied section from Ladislas Farago's Aftermath. Notes by James Surkamp.
- Folder 70 PW Kraetzer
Unidentified documents, possibly written by

- Folder 70 (cont'd) the Office of US Chief Counsel for War Crimes as an interrogation report summary, pertaining to Kraetzer's role in looting art during World War II. Memoranda between the MFA&A Dividsons pertaining to Kraetzer's personal history.
- Folder 71 Maps Unidentified maps of various countries.
- Folder 72 Goering's Collection Special Report by Charles Kuhn, MFA&A Section on the "Herman Goering Collection at Berchtesgaden," May 1945, 1pg. Unidentified articles and documents pertaining to Goering's art collection. Photocopied sections from Men and Monuments and Inside the Third Reich. Notes by James Surkamp on Goering's art collection.
- Folder 73 Ferdinand Niedermeyer In German
- Folder 74 Information concerning the Wit Stwosz Altar Memoranda between the MFA&A Branch, Reparation Deliveries and Restitution Division and the MFA&A Branch (main) and the OSS pertaining to information regarding the Wit Stwosz Altar, March- April 1945, 2pp.
- Folder 75 Papers relating to James Surkamp's Freedom of Information Act requests Papers pertaining to James Surkamp's Freedom of Information Act requests, November- December 1976.
- Folder 76 Dept. of State Bulletin on "Cultural Property displaced during WWII" Photocopy of the Department of State Bulletin, " U.S. Seeks to Replace Cultural Property Displaced During World War II," August 27, 1951.

- Folder 77 Correspondence relating Raczynski Botticelli
Tando "Madonna with Child and Singing Angels"
- Records of correspondence from the War
Department Civil Affairs Division,
Washington, DC pertaining to Tondo's "Madonna
with Child and Singing Angels," April 1946,
19pp.
- Folder 78 MEWFO
- Documents from the Embassy at London, England
pertaining to "MEWFO'S Hard Core Selection
for Specific Countries."
- Folder 79 Anderson
- Two separate unidentified documents, possibly
written by the US Art Investigation Unit,
pertaining to the personal history of
Anderson. Notes by James Surkamp.
- Folder 80 Nigel Lewis describes the hunt for lost
manuscripts of Mozart and Beethoven
- Unidentified newspaper articles by Nigel
Lewis in which he describes his hunt for the
lost manuscripts of Mozart and Beethoven
masterpieces, April-May 1977.
- Folder 81 Recovered and Missing Paintings
- Newspaper and Magazine articles pertaining to
missing and recovered art, May 1969-September
1976. Photocopy from Robert Keith Middlemaus'
The Double Market: Art Thefts and Thieves.
Unidentified photocopies from secondary
sources and newspaper articles.
- Folder 82 From the book "The Mind of Adolf Hitler" and
"Inside the Third Reich"
- Photocopied sections from The Mind Of Adolf
Hitler and Alpert Speer's Inside the Third
Reich.

- Folder 83 Hitler's Life Story
Photocopied section from The Mind of Adolf Hitler. Report from the Headquarters, United States Forces European Theater, Military Intelligence Service Center, APO 757, "Consolidated Interrogation Report (cir) No. 4" pertaining to Hitler as seen by his doctors, November 1945, 44pp. Notes by James Surkamp.
- Folder 84 Newspaper Articles on Kadar's Crown
Washington Post, January 1, 1978, "A Crown of Mystery and Intrigue," New York Times, November 4-30, 1977, "US to Return Hungary's Crown, Held Since End of WWII," "US Return of Crown to Hungary Contested," The New Republic, November 19, 1977, "Kadar's Crown."
- Folder 85 Bank for International Settlements
Unidentified document pertaining to the transfer of looted gold by Germany to the Bank of International Settlements, 1pg. |||
- Folder 86 Cunin
Correspondence, from the Economic Warfare Department, Foreign Office, London, to the Commercial Secretariat, British Legation, Berne, pertaining to Mr. Cenin's transfer of pictures and other valuables from Germany to Spain and Portugal, July 4, 1945.
- Folder 87 Restoration and Restitution
Correspondence between MFA&A Sections pertaining to the deposits of works of art, May 8, 1945. Photocopied section from Counteraction: 1944-1969.
- Folder 88 Portugal
Reports from the Embassy at London, England pertaining to MEWFO's hard core selections for Portugal and Portuguese possessions, 9pp. Unidentified report, possibly written as part of a Safehaven report, pertaining to the

Folder 88 (cont'd) identification of suspicious individuals and businesses in Portugal.

Folder 89 Memling Angels
Unidentified document pertaining to the paintings of which the art dealer Goudstikker was co-owner. James Surkamp's notes pertaining to the Memling Angels.

Folder 90 General Files in Diplomatic OSS

James Surkamp's notes pertaining to the historical background of the OSS.

Folder 91 Martin Fabiani
Documents of the Foreign Office and Ministry of Economic Warfare, Economic Advisory Branch, London, February 14, 1945, sent to Geoffrey Webb, MFA&A, March 11, 1945 pertaining to Mr. Marsden Smedley's recollection of works of art located in or exported from Europe during the war. Includes a list of paintings and specific file information from Smedley. The information addresses the involvement of Fabiani with looted art during the war.

Folder 92 Staff RR Memoranda

Unidentified memoranda of the Special Staff RR regarding, "Bolshevik Atrocity Propaganda," April 15, 1944. Unidentified document pertaining to the RR Staff.

Folder 93 Article on "The Russians and Berlin"

Unidentified article by Cornelius Ryan, "The Russians and Berlin, 1945."

Folder 94 Newspaper Article on Piasecki

An article from the Sunday Times, February 1, 1976, "The Politics of the Underground Art Business," focusing on the dealings of Boleslaw Piasecki.

- Folder 95 Hoffman
Unidentified document pertaining the art dealings of Hoffman during the war, 1pg.
- Folder 96 Protokoll
Unidentified document
- Folder 97 Newspaper Article on "TV:Documentary on Nazi Painting"
Unidentified newspaper article pertaining to the a TV documentary which focused on the development of the official art policy in Nazi Germany.
- Folder 98 Inventory Stock of Art in 6/14/77
Notes by James Surkamp pertaining to art thefts and recoveries.
- Folder 99 Fees for Record Service of Central Intelligence Agency
Record from the Central Intelligence Agency, Washington, DC, pertaining to "Fees for Records Services," 1pg.
- Folder 100 National Archives Collection of Foreign Records
Photocopied section from the Guide to the National Archives of the United States, 2pp.
- Folder 101 Correspondence
Correspondence to and from James Surkamp, 1975-1978.
- Folder 102 Correspondence
Correspondence to and from James Surkamp, 1975-1978.

- Folder 103 Prehistoric Nationalism: The Strange History of Astro-Archeology in Germany
Unidentified photocopy of a section, "Prehistoric Nationalism: The Strange History of Astro-Archeology in Germany."
- Folder 104 Correspondence from HG 65th Armored Infantry to Military Government Traunstein on June 1, 1945
Unidentified document pertaining to Hungarian art treasures and the Munich Collecting Point.
- Folder 105 Receipts
Receipt from Mondadori Publishing Inc. to James Surkamp acknowledging his payment.
- Folder 106 Important Swiss Newspaper
Unidentified document listing the important Swiss newspapers, 1pg.
- Folder 107 Pages from the book Men and Monuments
Photocopied pages from Janet Flanner's Men and Monuments.
- Folder 108 German Black Market
Photocopies of unidentified secondary source pertaining to the German black market.
Unidentified document pertaining to the black market and the military government. Record of the Military Government, Germany, Allied Kommandatura of Berlin, "Prohibition of Dealings in Goods which are Rationed or Controlled in Price," 1pg. Memorandum between US Headquarters Berlin District G-5 Section, Detachment AIAI Public Safety Section to the Legal Section pertaining to the black market activities. Daily Report of the Public Safety Section of the US Headquarters Berlin Section, July 26, 1945. Memorandum of the Office of Military Government for Germany (US), Legal Division, Berlin, regarding the "Control of Barter and Compensation"

Folder 108 (cont'd) Transactions in the United States Zone of Occupation," July 3, 1947, 6pp. Memoranda between the OMGB, Economics Division and the OMGB, Legal Division pertaining to compensation transactions, August 26, 1947, 2pp.

Folder 109 Excerpts from the book "The Art Crisis"
Photocopied section from the book The Art Crisis.

Folder 110 Issue of Vita Italiana, 1974\76
Articles from the Journal Vita Italiana pertaining to art and culture, 1974\76.

Folder 111 Lost Art by Nigel Lewis
Unidentified document pertaining to the personal background of Dr. Max Friedlander. Sunday Times article by Nigel Lewis, "More Treasures in Art Hoard," May 1, 1977.

Folder 112 Article on the Billion Dollar Illegal Art Traffic-How it Works and How to Stop It by Dora Hamblin
Unidentified article by Dora Hamblin, "The Billion Dollar Art Traffic-How it Works and How to Stop It."

Folder 113 A Report by the OMGUS MFA&A Section -Berlin Germany Submitted 3/1/45
An outline of the proposed book by James Surkamp, 30PP.

Folder 114 Official Dispatches from the Office of Strategic Services
Official dispatches from the Office of Strategic Services pertaining to individuals and businesses who cooperated with the Nazis, May 1945.

Folder 115

Coins

Unidentified photocopy pertaining to coins.

Folder 116

Supplement to Trade Report No.188 dated
4\10\42

Unidentified document as a supplement to
trade report No.188 pertaining to the
dealings in works of art in Europe, 1941-
1942.

Folder 117

Reports on Karger

Unidentified document pertaining to Dr.
Nicholas Karger's personal and professional
history. Memorandum between Charles Reyner,
Intelligence Officer, Economic Intelligence
Division and L.G. Cyr, World Trade
Intelligence, State Department, pertaining to
looted art, October 24, 1944, 2pp.

Folder 118

Spitz, Georg

Memorandum Between Staurt Leonard, MFA&A,
Munich and HJ Stach, Netherlands
Investigation Officer, pertaining to the
"Interrogation of Georg Spitz," October 28,
1947, 1pg.

Folder 119

Brandl, Herman

Notes by James Surkamp pertaining to the
personal and professional history of Hermann
Brandl.

Folder 120

Dr. Kurt Stavenhagen

Unidentified documents, possibly written by
the Office of Strategic Services, pertaining
to Stavenhagen's personal and professional
history, 2pp. Records of the Strategic
Services, Official Dispatch, pertaining to
art dealers/collectors of German origin in
Latin America.

- Folder 121 Inventories of Gold Patents of Paintings Hidden in Caves and Mines in Germany
Notes by James Surkamp. Memorandum among officials of the US Group, Control Council (Germany) Finance Division pertaining to a report on the "Recovery of Reichsbank Precious Metals," 13pp. Record of Supreme Headquarters Allied Expeditionary Force, G-5 Division, pertaining to a "Report of Contents of Mines in Merkers Area," April 1945, 13pp.
- Folder 122 Schedule of National Endowment for the Humanities from Division of Research Grants
Schedule of application of grants from the National Endowment for the Humanities Division of Research Grants, Washington, DC.
- Folder 123 Who's Who in Germany
Unidentified document and notes by James Surkamp.
- Folder 124 Uncovered Nazi Booty-Articles from Saga Magazine
Four articles from Saga Magazine pertaining to the uncovering of Nazi booty, 1971-1977. Notes by James Surkamp
- Folder 125 Schultoss
Unidentified document, a telegram written by Schultoss to Hofer pertaining to a painting.
- Folder 126 India
Notes by James Surkamp
- Folder 127 K. Muehlmann
Notes by James Surkamp pertaining to K. Muehlmann's professional history.

- Folder 128 Muhlmann, Joseph
 Unidentified document pertaining to the professional background of Joseph Muhlmann.
- Folder 129 Mohnen, W.J.
 Unidentified document pertaining to Mohnen's dealings in art.
- Folder 130 Mileant, Comte de
 Unidentified document pertaining to Mileant's personal and professional background.
- Folder 131 Lichtenstein
 Notes by James Surkamp
- Folder 132 Plietzsch
 Unidentified document pertaining to Dr. Eduard Plietzsch's personal and professional background and the art market in Holland.
- Folder 133 Tracing Polish Valuables
 Notes by James Surkamp
- Folder 134 Reichsbank-Berlin
 Photocopied sections from Aftermath, Action and The Russians and Berlin, 1945.
- Folder 135 Posse
 Unidentified document pertaining to Posse's professional history.
- Folder 136 Preliminary Report on Traffic in Works of Art between Europe and the Western Hemisphere during the War
 Unidentified document entitled, "A Preliminary Report on Traffic in Works of Art between Europe and the Western Hemisphere during the

- Folder 136 (cont'd) War," June 1, 1945, 1pg.
- Folder 137 From "Il Giorno" July 1973
Unidentified translated article from Il Giorno, "Regained the Masaccio and the Memling Angels."
- Folder 138 Spain
Notes by James Surkamp pertaining to Spain.
- Folder 139 Crown of St. Stephen
Records of US District Court for District of Kansas Senator Bob Dole v. Jimmy Carter (defendant). Article by James Surkamp, "Returning a Cold War Pawn: Hungary's Crown of St. Stephen", 1977, 11pp. Records of the Foreign Service of the United States of America pertaining to Crown of St. Stephen. Records of the Headquarters European Command pertaining to Crown of St. Stephen. Unidentified document pertaining to "Significance of the Holy Crown of Hungarian History". Unidentified memorandum pertaining to the history of the Hungarian holy crown. Records and reports of the Department Of State pertaining to the Crown of St. Stephen. Secret Security Information documents pertaining to the holy crown of Hungary. Records of the Office of Military Government for Bavaria pertaining to the Crown of St. Stephen. Records of the Office of Military Government for Germany (US) pertaining to the holy crown of Hungary. Unidentified articles and documents.
- Folder 140 Text references from the book The Final Solution
Record of text references from the book The Final Solution.
- Folder 141 Von Behr
Photocopies from the book Action, 1939-1944 and unidentified documents.

- Folder 142 Schmidt, F
Unidentified document pertaining to the personal and professional history of Fritz Schmidt.
- Folder 143 Auctions-Dealers vs.Auctioneers
Photocopied pages from an unidentified secondary source and notes by James Surkamp.
- Folder 144 Stamps
Notes by James Surkamp.
- Folder 145 Rebuilding Germany
Photocopies from an unidentified secondary source pertaining to the restoration of Germany.
- Folder 146 International Red Cross
Photocopies from the book Counteraction, 1944-1969, and notes by James Surkamp.
- Folder 147 Italian Art
Unidentified article from the New York Times. Notes by James Surkamp and Unidentified newspaper articles.
- Folder 148 Von Schroder
Notes by James Surkamp pertaining to Schroder.
- Folder 149 Austria
Photocopy of unidentified secondary source. Two unidentified documents pertaining to Austria and art.
- Folder 150 Switzerland-Banks-Investments
Photocopies from the book Those Swiss Money

Folder 150 (cont'd) Men and The Swiss Banks. Wall Street Journal articles, notes by James Surkamp and photocopies from unidentified secondary source.

Folder 151 Borman
Photocopies from the books Action, 1939-1944 and Inside the Third Reich. Notes by James Surkamp.

Folder 152 Records of art taken by nazis from German in Naples of photostats
Records of Headquarters Allied Commission, Civil Affairs Section pertaining to "Displaced Works of Art, Italy-Transmittal of Microfilm Negatives", April -June 1945.
Records of the Allied Force headquarters, G-5 Section pertaining to "Works of Art Stolen by the Germans in Italy", October 1944. Records of Headquarters Allied Control Commission, MFA&A pertaining to works of art formerly stored at Montecassino and later transferred to the Vatican, July 1944. records of MFA&A Branch and MFA&A SHAEF pertaining to the "Removal of Works of Art from Italy", June 1945. Photocopies from the books The Rape of Art and Inside the Third Reich.

Folder 153 Paegh, W
Unidentified document pertaining to Walter Paegh's personal and professional history.

Folder 154 Alpine Redoubt Myth
Photocopies from unidentified secondary source and notes by James Surkamp.

Folder 155 Paul, O
Unidentified document pertaining to Otto Paul's professional history.

- Folder 156 Quetting
Unidentified document pertaining to Quetting's professional history.
- Folder 157 Holland Gen.
Unidentified document pertaining to the general conditions in Holland during the war, 2pp.
- Folder 158 Enden, Hans Erich Max
Unidentified document on the personal and professional history of Enden.
- Folder 159 Conversation between General Rudenko and Ribbentrop
Unidentified document pertaining to the conversation between Gen. Rudenko and Ribbentrop.
- Folder 160 Menten, Herbert
Unidentified document pertaining to Menten's professional history.
- Folder 161 Department of State-Division of Economic Security Controls
Document of the Department of State Economic Security Controls pertaining to a "List of Names and Addresses of Persons associated with Suspected Safehaven Art in the Western Hemisphere", November 1945, 3pp. W
- Folder 162 OSS
Unidentified document which lists specific names of OSS reports. Photocopies of unidentified secondary sources.

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OFFICE OF STRATEGIC SERVICES
ART LOOTING INVESTIGATION UNIT
APO 413
U.S. ARMY

DETAILED INVESTIGATION REPORT NO. 9

15 September 1945

SUBJECT: WALTER ANDREAS HOFER

THEODORE RONSSAU, JR.
Lieutenant, USNR

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REFERENCES

- A. Consolidated Interrogation Report No. 1, "Activity of the Einsatzstab Rosenberg in France."
- B. Consolidated Interrogation Report No. 2, "The GOERING Collection"
- C. Report, "The Miedl Case", 1 May 1945.
- D. Detailed Interrogation Report No. 11, "Walter Bornheim"

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I. INTRODUCTION

Walter Andreas HOFER was interrogated at the OSS Special Interrogation Center in Alt Aussee, Austria from 1 June to 15 September 1945. His activities as director of the GOERING Collection have been described in Consolidated Interrogation Report Number 2, THE GOERING COLLECTION. This report is intended to give an account of his activity as an independent dealer and to determine the extent of his responsibility for the collection by further emphasizing those aspects of its formation in which his role was most important.

II. PERSONAL

HOFER was born in Berlin on the 10th of February 1893. He attended elementary schools (Gymnasium) and a business school for leather buying in Berlin. During World War I he fought as a private in the infantry from 1914 to 1918. He began his career immediately after the war in Munich and The Hague as an assistant in the firm of his brother-in-law, Kurt Walter BACHSTETZ, the art dealer, with whom he worked until 1928. They broke off relations after a quarrel in 1928 and HOFER moved to Berlin where he studied art for two years. From 1930 to 1934 he was employed as an assistant by the collector-dealer J. F. REYER of Lausanne, Switzerland for whom he acted as a secretary and companion accompanying him on trips to England, France, Holland and Italy. In 1935 he became an independent dealer in Berlin.

HOFER spent the first five years of World War II working for the GOERING Collection. In January 1944 he was drafted as a private in the Guard regiment of the Hermann Goering Division, Berlin and called to active duty in October 1944. He was promoted to Sergeant in November 1944. He was discharged on 4 May 1945. During his entire military service he was assigned to Garinthal.

HOFER says that he was never a member of the Nazi Party. He says that this is due to the fact that it was not necessary for those who worked for GOERING. He admits that he would have joined if he had been asked to and that he enquired on several occasions from GRIZZLICH to find out if it would be a desirable thing for him to do.

III. THE DIRECTOR OF THE REICHSMARSCHALL'S COLLECTION

A. Relationship to GOERING

The initial impulse in the creation of the GOERING Collection, and the means by which it was created, unquestionably came from the Reichsmarschall himself. However, the man who is at least as responsible as his chief for the methods employed and for the choice of the majority of the objects, is HOFER.

HOFER was both the chief adviser and the most active agent. He devoted all his time and energy to the collection. However, his role was by no means limited to obeying orders. Whatever the situation, he was always present at his master's elbow, with a pln, fair or foul, to obtain the object which they desired. In most cases their views coincided, and as GOERING had many other problems to keep him occupied, HOFER was able to carry out his own suggestions. He knew well how to ingratiate himself by catering to GOERING's bad taste for florid nudes and elaborate alter-pieces by appealing to his avarice, and by flattering his monstrous vanity. What the Reichsmarschall said in public was always right. Later, when they were alone, HOFER was confident that he could always make him change his mind.

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Now that Germany has been defeated and GOERING, from a Reichsmarschall, has become a criminal, HOFER may well insist that his relationship to his former chief was always that of an independent dealer who gives first refusal on all his works to his most important client. In the glorious days of Nazism, it was quite a different story. Then, with most of Europe cowering in terror of the Luftwaffe, HOFER proudly flaunted his title of "Direktor der Kunstsammlungen des Reichsmarschalls". It was engraved on his visiting cards and his stationery, and it was thus that he insisted on being known wherever he went. He was extremely jealous of his position! He suspected that others were constantly plotting to displace him, and his attitude to all who approached the Reichsmarschall was hostile. The other witnesses are unanimous in confirming this. There is little doubt that he not only was, but wanted more than anything else to be GOERING's alter ego as far as the Collection was concerned.

B. Confiscations

Throughout his interrogation HOFTI has tried to give the impression that his part in the building up of the Collection was limited to advising GOERING with regard to "legal" purchases. However, the evidence, and in many cases his own admissions, have proved that he played a leading part in almost every aspect of its formation. He began by stating that he was never consulted in the choice of works of art from confiscated collections. This he said was done entirely by GOERING, with the staff of the ERM. However, he later admitted that, as early as 1940, he chose objects from such collections with the help of Statthalter TUTTER of the Paris Militärvorwaltung and his collaborationist agents (see Reference B, page 24), and that later, in 1941, he carried on the same activity under the guidance of the Devisenschutzbeamte. (See Reference B, page 26 and attachment 1.) Though reluctantly questioned on the subject, he at first denied having any but the most superficial knowledge of GOERING's transactions with the ERM. In contradiction to this, LOESE, ROCHBERG and KESSIG all say that he almost always preceded the Reichsmarschall's visits to the Jou de Paume, and, generally speaking, played an active part in all the proceedings. The documents, among them HOFTI's own letters, confirm their statement (see Reference B, Attachments 1 and 55). In a letter of 2 September 1941, he urgently advised GOERING to have the confiscated collections of the "Jews Paul ROSENBERG and Bragard" transferred from Bordeaux to Paris in the collection of the "Jews André and Jean SELIGMAN" from the Crédit Lyonnais bank, to the Jou de Paume. He added that he had made the necessary arrangements with Herr von BEHR.

He also claimed almost complete ignorance of the GOERING exchanges with the ERM (for full details see Reference A, page 25); but the documents show that on 22 November 1942 he himself signed the exchange "contract" which gave a painting by Utrillo confiscated from the Bernheim Collection to the "Jew LOEBL" in exchange for the entire art library of the KLEINERGEN Gallery. When confronted with this evidence, HOFTI declared that he could not remember having done it, that he must have put his signature to a blank piece of paper!

There is undeniable proof that he alone went to the Jou de Paume and chose the confiscated paintings from the Paul ROSENBERG Collection for the exchange with WENDLING (see Reference B, Attachments 1 and 55). The confiscated Impressionist paintings for the exchange with FISCHER of Luzern were officially given out to HOFTI by the ERM staff at the Neuschwanstein repository. (See Reference B, Attachment 51.) Indeed, he seems to have conducted all the negotiations for this transaction single-handed, as he later did for the exchange with VENTURA (see Reference B, Attachments 53 and 57 to 62).

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That he was not only fully informed about the activities of the ERR, but also repeatedly both advised GOERING and sometimes acted on his own initiative to obtain confiscated objects for the Collection, is proven by his own letters to his chief. On 26 September 1941 (see Reference B, Attachment 1), he boasted about his recent selection of 19th Century French pictures from the JEU de Paume and related how he had had the Joseph HOFFER Collection frozen by the Devisenschutzkammer until he could ascertain whether or not the owner was a Jew. He also laughingly told how he had offered the painter BRIGUE a speedy release of his mistakenly confiscated collection if he would be willing to sell his Cranach, a picture which HOFFER knew he never intended to part with. In the same letter he strongly advised GOERING to take certain specific pictures from the ROTHSCHILD Collections, and drew his attention in particular to their "voluminous collection of modern family-jewelry". On 22 January 1942 he reminded GOERING that Frau von PIENKOWITZ' collection should be placed in "safe-keeping" in the event of a rupture with Argentina. He added that the collection was then located in the care of the Director of the Rijksmuseum in Amsterdam, to whom it had been entrusted by the owner -- in other words, the transfer to "safe-keeping" by GOERING was more likely to be confiscation.

C. Purchases

With regard to purchases, HOFFER certainly played the leading role. He visited almost all the dealers and collectors in preparation for GOERING's coming, and the Reichsmarschall hardly ever saw a picture which had not been previously passed by him. He was present at and participated in all the negotiations. In the great majority of cases he conducted them. He signed the contract for the GOUDSTIKER purchase (see Reference B, Attachment 17), and he alone dealt with REEDMS, van GELDER, KOENIGS, PROCHL, CONTINI, and WENDLUND, not to mention numerous dealers. (For full details see Reference B, Chapter VI, pages 32 to 118.)

HOFFER has always claimed that he was concerned with the purchaser only as an art expert. He says that he knew very little about the question of payments because it was handled by GRIZZLICH, Fraulein LIPPERGER, GRUCH, and other members of the Staatsamt. Here again the documentary evidence and his own later admissions show his statement to be untrue. He was well aware of the financial aspects of every deal in which he took a part. In bargaining he was second to none, not even to his chief. GOERING, in his letter of 21 November 1940 to FISCHROCK, refers to him as his expert and appraiser. In many cases he alone handled all the questions of payment. As we have seen he signed the HOVSTADEN contract, although he claims that it was GRIZZLICH who took care of the business aspects of the purchase (see Reference B, Attachment 17). His letter to GOERING of 14 July 1943 proves that he knew about the conditions of payment for the PENDERS Collection (see Reference B, Attachment 44). He himself admits having set the fantastically inflated prices for the VENTRI exchange (see Reference B, page 137). The receipts were written in his name when payment was made for the acquisitions from Frau von PIENKOWITZ, TIEDE, ten SATE, and von GELDEN (see Reference B, attachments 20a, 20b, 21, 38, 39). He personally smuggled the payment in Swiss francs to BOITEL through DILLENBERG's office (see Reference B, attachments 12 and 13).

HOFFER's own letters to GOERING are full of references to financial matters and to his success in bringing down price. He insisted on a low appraisal for the confiscated Paul Rosenberg pictures (see Reference B, Attachment 55), although he was well aware of their value on the German market (see Reference B, Attachment 1). In a letter of 2 November 1940, he said that he changed the price of the Rubens Portrait of Bishop Triest from SWF 150,000 to SWF 110,000. On 4 June 1941, he wrote that he had brought CONTINI's bill down from Lire 7,500,000 to 6,000,000, and BELLINI's from Lire 475,000 to 400,000. On 22 September 1941 he gave GOERING a

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detailed analysis of the values of pictures shortly to be auctioned by LANGE. Indeed, there is hardly a letter in which he did not make some mention of price or payments. Fraulein LIEBERMAYER and LOHSE both recall that when HOFER, ANGEBER, and GRIZZLACH met, they would often joke about their success in forcing prices down. Both of these witnesses agree that HOFER inspired and encouraged GOERING in his natural tendency to be mean and avaricious.

D. Sales

When GOERING sold objects from the collection, HOFER also took care of the payments. MIEDL bought the confiscated pictures which he tried to conceal in Switzerland from HOFER (see Reference 3, page 149 and Attachment 66). On 25 July 1942 HOFER wrote to GOERING: "Prof. HOFFMANN bought from me the Saintly Hunter by G. Items, for RM. 22,000." Finally, when GRIZZLACH sold a group of paintings to GOERING's friends, the transaction took place in HOFER's shop in the Augsburgerstrasse (see Reference 3, page 153).

IV. THE DEALER

A. The HOFER Dealing Establishment

HOFER always preferred to work alone. The personnel of his art dealing business was composed of only himself and his wife. He never even employed a secretary, but typed his correspondence himself. He was most fortunate in that the other aspects of a dealing establishment, such as transportation, storage, etc., were taken care of by the GOERING organization. All those who know him agree that he was a tireless worker who devoted every minute of the day to his business. He appears to have trusted no one, a sentiment which was heartily reciprocated by most of those who came into contact with him.

B. Clients

As has already been stated, he was an integral part of the GOERING organization, which occupied all his time. As a result of this, his clients, with one or two rare exceptions, were all from GOERING's entourage. The great bulk of his business was the sale of the GOERING Christmas and birthday presents. The unusual circumstances surrounding these have been described in Reference 3, page 32. There seems to have been no fixed method of payment for these presents. Sometimes checks were made out directly to the Kunstdfond; but more frequently they were made out to HOFER, who deposited the money into his account in the Dresden Bank and then paid the Kunstdfond with his own check. The opportunities for profits were considerable, and HOFER took full advantage of them. He complains that war taxes took away 90 per cent of everything he made, and that he just managed on what was left over. The latter statement is difficult to believe. His profits were clear, since his living was almost entirely taken care of by the GOERING organization.

Attachment 1 to this report contains a list of HOFER's clients, taken from his own account books, including the objects sold to each client with their price and indicating whether they were intended as a private purchase or for a present to GOERING.

C. Dealer Contacts

Note: A list of HOFER's purchases as an independent dealer is contained in Attachment 2 to this report.

In Germany HOFER had no close connections with any dealer. Before he began his work for GOERING he had been comparatively unknown, and

as soon as he rose to prominence the fear of being discovered prevented him from forming any close associations in the art world. He says that HOFER-STOCK, shortly after POSE's death, suggested forming a partnership, an offer which he naturally refused.

In foreign countries, HOFER had a small group of business friends with whom he worked very closely. His prolonged absences made it impossible for him to keep a constant watch over the local markets, and so it was important for him to have at least one resident contact. With the exception of poor Dutch and fragmentary English, HOFER speaks no foreign language, which made it necessary for him to find a guide and interpreter whom he knew and could trust, if only to a limited extent. He also found local people useful in obtaining foreign currency and other business facilities which he needed. HOFER had a small private account book in which he noted his financial dealings with such people. Unfortunately, the entries are limited to the year 1944. There follows a list of the most important of these contacts, with a brief description of their relationship to HOFER. It is interesting to note that with the exception of HOOGENDIJK, all have a shady reputation in the art world.

Hans WENDLAND

(For further details see Reference B, page 56.)

WENDLAND had a strong influence on HOFER, who has an unlimited admiration for his entrepreneurship and his general knowledge of business. He was HOFER's chief contact and agent in Switzerland, where he worked in unofficial partnership with FISCHER (see Reference B, page 111), and in France where he headed a dealing syndicate of which HOFER was at the same time a member and probably the most important source of income. (See Reference B, page 34.)

HOFER had a close business connection with WENDLAND. This is proven by his own admissions and by entries in his private account book, although the full extent of it has not yet come to light. Both FISCHER and BOINEL also worked closely with them.

Entries in the account book on 18 and 22 March 1944 show that WENDLAND owed HOFER 1,000,000 French francs for various advances, which the latter had made to GOETZL, among them the sum of 10,000 Swiss francs sent by courier through BULLENTING.* On 28 June 1944, WENDLAND is also noted as owing 700,000 French francs for a payment of 35,000 reichsmarks made by HOFER to Frau Margarete WENDLAND in Berlin. The purpose of these transactions was to provide HOFER with francs in Paris in exchange for the various facilities which he could offer through his position with GOETZL. Another entry on 28 March 1944 states that HOFER owed WENDLAND 1,000,000 French francs (90,000 reichsmarks), the proceeds of the sale of six paintings by Hubert Robert. These are the paintings sold to MEDL and originally bought by HOFER from DIBUCOV. (See Reference C.) HOFER acted as WENDLAND's agent in this case.

WENDLAND was instrumental in helping HOFER to obtain Swiss francs from GOETZL without the latter's knowledge. When WENDLAND had a painting for sale which he had obtained in Paris, HOFER, with his agreement, would inform GOETZL that the painting had come from Fraulein SCHULTESS in Switzerland and must therefore be paid for in Swiss francs. Thus HOFER received the Swiss francs and settled his debt with WENDLAND in French francs. To what extent Fraulein SCHULTESS was a party to this trick is not known. The following pictures were sold in this manner:

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1. Lucas van Leyden The Nativity
2. Lucas Cranach Adoration of the Magi
the Elder
3. Follower of Roger The Madonna painted by St. Luke
van der Weyden
4. School of Rubens Portrait of Suzanne Fourmont

All of these paintings were bought by WENDLAND in Paris. Nos. 3 and 4, HOFER remembers as having come from d'AIKI.

This confession, that he had conspired with WENDLAND to deceive his master, came belatedly from HOFER during the last days of his interrogation. He admitted at that time that his original statement that the School of Rubens had been paid for with French francs was untrue.

In gratitude for the large profits which he derived from his sales to GOERING, WENDLAND paid HOFER commissions. However, here again this was done indirectly and the money came out of GOERING's pocket. WENDLAND and HOFER agreed on a given increase in the prices which were submitted to GOERING, and after payment was completed, the difference was paid back by WENDLAND to HOFER. The commissions also took the form of pictures, among which were the following:

1. Jacob Ruysdael Pair of Landscapes
(later sold by HOFER to STEGMAN)
2. Salomon Ruysdael Landscape
(stored with HOFER's possessions in Neuhaus)
3. Jan van Goyen Landscape
(sold to ABELS)

Theodore FISCHER - Lucerne - (For further details see Reference B, page 111.)

Most of FISCHER's business with HOFER is connected in some way with WENDLAND. This is most apparent in the exchanges when WENDLAND acted as FISCHER's agent in the choice of impressionists offered by GOERING. (See Reference B, page 132.) In Switzerland they also worked together. WENDLAND, of course, remained in the background, because under Swiss law he was not allowed to engage in business.

HOFER says that FISCHER paid him commissions. Sometimes this was done by marking up the price of pictures sold to GOERING, exactly as in the case of WENDLAND. HOFER received money on the sale of the following pictures in this manner:

1. Montagna Madonna and Child
2. Lucas Cranach The Last Supper
the Elder
3. Master of the Female St. Magdalen
Half-lengths

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FISCHER gave HOFER 55,000 Swiss francs to settle a debt which HOFER owed Frau SCHEIDLER for the purchase of a Portrait of a Boy by Leibl. HOFER says that this began as a loan, but ended up as a gift. Finally he also presented HOFER with the following paintings:

- | | | |
|----------------------|--|---------------------|
| 1. Guerksel | <u>Two Italian Landscapes</u> | Sold to H. HOFFMANN |
| 2. H. Zuegel | <u>Landscape with Sheep</u> | |
| 3. Menzel | <u>Peasants Going to Mass</u> | |
| 4. Salomon Rysselael | <u>Landscape</u> (Stated with HOFER's property at Neuhaus) | |

Achilles BOITEL - Paris. (For further details see Reference B, page 36.)

French collaborationist member of WENDLING's dealing syndicate in Paris. He acted as WENDLING's agent after the Swiss authorities made it impossible for him to leave that country. In this capacity BOITEL negotiated with the Comptoir de la BOSSUÉ for the sale of her tapestry (see Reference B, page 60), and indicated to HOFER pictures held on commission for WENDLING by Paris dealers such as HELFER.

Although HOFER maintains that he had only a casual business contact with BOITEL, the evidence shows that they frequently had financial dealings. HOFER acted as his agent in selling pictures to GOERING (see Reference B, page 37), and sent him Swiss francs clandestinely through DILLEMBURG's office (see Reference B, attachments 12 and 13). With WENDLING, BOITEL was HOFER's chief source of French francs. In 1943 he advanced HOFER 2,800,000 French francs to buy the study for a portrait of a Hussar Wearing a Broad-Brimmed Hat by Rembrandt from LOYAL, and 750,000 French francs for the Flower Picture by Fantin Latour from FABINI. HOFER's private account book shows that BOITEL owed him 1,000,000 French francs for debts incurred between November 1943 and March 1944. The entries under WENDLING already referred to show that HOFER also sent him Swiss francs privately through the courier and DILLEMBURG's office. It is worthy of note that Swiss currency constantly turns up in connection with BOITEL. It is possible that he was also in touch with FISCHER, since it was in the latter's possession that HOFER "discovered" the pendant to the Cranach Portrait of a Lady which BOITEL had sold to GOERING. (See Reference B, page 37 and 129.) BOITEL was killed by the Resistance, but his secretary, Roland MAUREX, should be able to clarify many unanswered questions in his case.

Walter PFECH - Amsterdam. (For further details see Reference B, page 34.)

He was a business partner of HOFER on a small scale, and acted as his personal agent in Holland and Belgium. He watched the art markets in both countries and acted as HOFER's guide. They owned pictures in partnership with Dr. HEULENS of Brussels. (See Reference B, page 91.)

HOOGENDIJK - Amsterdam. (For further details see Reference B, page 30.)

HOFER says that he received commissions from HOOGENDIJK in return for the very considerable profits he must have made from his sales to GOERING. Again this was done indirectly, as in the case of WENDLING and FISCHER, by marking up the prices to the Reichsmarschall and

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paying the difference to HOFER. The latter's account book shows that on 8 August 1943 he owed HOOGENDIJK 9,000 florins.

Hubert MENTEN - Berlin, presently reported in Switzerland. (For further details see Reference 8, page 124.)

Their correspondence shows that HOFER and MENTEN had been in close contact since January 1941, when they negotiated the sale of the paintings by Sano di Pietro and Isenbrandt. HOFER also did personal errands for him in Paris. In 1944 they discussed the sale of two more paintings, a Landscape by Jan van Goyen and a Madonna and Child by Ambrosius Benson. HOFER says that these were never bought by GOERING because they were located in Switzerland and HOFER's entrance visa to that country having been refused, he was no longer able to go and get them.

At the beginning of HOFER's interrogation, he spontaneously inquired about MENTEN's whereabouts. After this he never mentioned him again, and proved somewhat reticent when questioned. It is possible that MENTEN, whose letters reveal him as an ardent pro-Nazi, may be holding funds for HOFER and other Germans in Switzerland.

V. PERSONAL POSSESSIONS

HOFER's account is located in the Dresden Bank, Berlin. He emphatically states that he has no assets outside of Germany. However a further investigation into this matter is recommended, particularly in Switzerland where the interrogation of WENDLAND, FISCHER and MENTEN may reveal a different story. HOFER may also have assets in The Hague. At the time of BACHSTITZ' flight from Holland it was HOFER who financed his sister's divorce on the ground of her marriage to a "non-Jryan". This he said was done to save the BACHSTITZ business for his sister because it otherwise would have been confiscated as Jewish property. In view of his previous hatred of his brother-in-law the fact that he now is very solicitous about his welfare is suspicious and may indicate that he now owns a share of the business.

HOFER's belongings are distributed in the following places. (A detailed list of the contents of each repository is to be found in attachment 3.)

1. Neuhaus, a small house within the precincts of Weldenstein Castle given to HOFER by GOERING.
2. Neuhaus, in the house of Herr MIERZ.
3. Ringenwalde Castle.
4. Collin.
5. Carinhall, the Bereitshafthaus.
6. Tegernsee, BORMEIR's repository in the Dresden Bank.

HOFER's relationship with WENDLAND and FISCHER and the repeated mention of Swiss currency which appears in connection with all his shadiest dealings, indicate that he may have funds and perhaps works of art concealed in Switzerland. Further investigation in that country and a confrontation of HOFER with both ANGERER and GRILZACK are recommended in this connection.

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VI. SUMMARY

HOFER's own testimony, the statements of other witnesses, and documentary evidence have all concurred in showing that he was always GOERING's chief accomplice, and that he was the instigator of some of the most reprehensible methods used in the formation of the GOERING Collection. The examination of his activity as an independent dealer has revealed him to be consistently dishonest and underhanded, and to have deceived even his own master.

The opinion of HOFER's character gained from the evidence has been thoroughly confirmed by his behavior under interrogation. He repeatedly lied and changed his story. When cornered, he always tried to get out of difficulties by putting the blame on others. An example of this occurred with LOHSE, whom he accused of lying about his (HOFER's) activity in the Jeu de Paume. However, when the two were confronted, he again changed his story and admitted that LOHSE was right.

He turned on GOERING from the very start, and was always vociferous in expressing his indignation over any form of looting. Finally he even went so far as to say that he had always intended to leave GOERING immediately after the war because he had been treated so badly by him and because he disapproved of his methods. In short, his insincerity and dishonesty have been so consistently shameless that in a man of different character they would have been insulting to the intelligence of his interrogators. However, in his case they simply prove once more that HOFER was a small-time crook and hanger-on of another somewhat but not much bigger gangster, the Reichsmarschall.

VII. RECOMMENDATIONS FOR ACTION

As regards looting, HOFER is in every way as guilty as GOERING. It is the recommendation of this unit that he be held as a material witness in GOERING's trial and that he be indicted himself as a war criminal.

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List of W. A. HOEPFNER's Clients

A. Purchasers of Presents for GOERING

<u>Ahlf, Robert</u> Generaldirektor Weserumende-G.	Painting by Jan van Eyck, Still Life with Game in Landscape	1940	4,800 RM
	Florence, 16th c. Large Church Candelabra	1943	8,500 RM
<u>Annen, Reichsleiter</u> Berlin	South German, ca. 1450 St. George (wood)	1943	44,000 RM
<u>Berlin Stadt</u> Gesamtbuergermeister Steeg, Berlin C.2.	Painting by Adriaen van Ostade Blind Man with a Dog	1945	35,000 RM
<u>Boeder, Dr.</u> Rheinland-Ossag Hamburg	Painting by Benedetto Montagna Madonna with Child in Landscape (From the Collection of Dr. Rat Dr. von Dirksen, Berlin) Exhibi- tion: Kaiser Friedrich Museums Verein, Berlin 1914, Cat.No. 105.	1942	33,000 RM
	School of Rubens Susanna Faument	1943	45,000 RM
<u>Brinckmeyer, G.</u> Koenigstr. 33 Berlin C.2.	Corn. Egelbrechtsen St. Georg. Triptych	1940	18,000 RM
	Painting by Lucas Cranach d. A. The Last Supper Signed and dated 1539		18,000 RM
<u>Brockhaus, Hans</u> Direktor Am Hupenhorn 6 Berlin-Charlotten- burg.	2 Sculptures by Alonso Cano Musician (stone)	1941	8,500 RM
<u>Flick, Friedrich</u> Dr. Bellveastr. 12a Berlin W.9.	Painting by Sal. van Ruysdael River Scene	1944	80,000 RM
	Painting by David Teniers Peasant Fair	1945	85,000 RM
<u>Henschel, Oskar</u> Henschel Flugzeug Werke Berlin W. 62	Marc Diaz Bathing Woman Signed and dated 1862	1941	9,500 RM
<u>Herrmann, Dr. Kurt</u> Rittergut Speck, Potsdam-Bornstedt, Neustrelitz	French ca. 1480 St. Catherine (stone)	1945	
<u>Koerner, Paul</u> Statatesekretär Preuss. Staatsminis- terium, Berlin W.8.	South German about 1530 (Danube School) The Good Samaritan	1941	3,000 RM
<u>Koerner, Paul</u> Statatesekretär Preuss. Staatsrat Berlin 2.8.	Lucas Cranach the Elder Christ and the Woman of Samaria	1941	3,800 RM

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<u>Krauch, Prof. dr. C.</u> Saarlandstr. 128 Berlin W.9.	<u>Geno di Matteo di Domenico</u> Madonna and Child with Angels	1942	72,000 RM
<u>Lohs, Rudolf</u> Präsident d. Wirtschaftsgruppe Luftfahrt-Industrie Berlin W.35	<u>Roger van der Heyden</u> Madonna and Child	1941	58,000 RM
<u>Ley, Dr. Robert</u> Reichsorganisationsleiter, Berlin W.35	<u>Lucas Cranach the Elder</u> Lucratin	1938	15,000 RM
<u>Meyer, Dr.</u> Wirtschaftsministerium	<u>Engelbrechtson</u> Descent from the Cross		
<u>Planck</u> Staatssekretär a. D.i.Fa. Otto Wolff Köln a.Rh	<u>Jacopo da Barberi</u> The Bridgeman	1941	29,000 RM
	<u>Aden Willerts</u> River Scene	1943	60,000 RM
	Tapestry, French ca. 1520 Scene with Horses, n	1944	45,000 RM
<u>Pleiser, Paul</u> Generaldirektor Hermann Göring Werke, Berlin W.8.	<u>Hendrik G. Clerck</u> Venus and Adonis	1940	4,000 RM
	Painting, School of Jan Brueghel the elder, 1614 Judgment of Paris	1941	2,800 RM
<u>Reichsverband</u> der öffentlich- rechtlichen Vereinigungen E.V. Saarlandstr. 62 Berlin S.11	Dutch Master ca. 1520 Eve	1940	8,600 RM
<u>Roehmert, Helmut</u> Generaldirektor Friedrichstr. 56-57 Berlin W.8.	<u>Jean Marc Nattier the Younger</u> Portrait of the Duchess of Orléans	1941	8,750 RM
	<u>Isaac van Ostade</u> Peasants before an Inn	1942	22,000 RM
<u>Schweidt-Zobitz</u> Gauleiter Stettin	<u>Jean Francois de Troy</u> Portrait of a Lady	1941	6,800 RM
<u>Stahl, Rudolf</u> Generaldirektor Dr. Düsseldorferstr. 38 Berlin W.15.	<u>Judith Leyster</u> The Mandolin Player	1944	12,000 RM
<u>Turbovich, Josef</u> Gauleiter, Reichskommissar Matthäikirchpl. 10 Berlin W.35	Antwerp about 1480 Death of St. Mary (Relief, marble)	1945	65,000 RM
	School of Fontainbleau, about 1590 Portrait of Gabrielle d'Estrees and her sister, the Duchess of Villars	1942	60,000 RM

~~CONFIDENTIAL~~

Walter, Paul	Lucas Cranach the Younger Reichskohlenkommissar portrait of a Princess	1941	12,500 RM
Meineckestr. 18 Berlin W.15			
Minkler, Dr. Max	Master of the Sterzing Altar German, about 1460	1939	7,000 RM
Brueckenvalle 3 Berlin N.W.87	Female Saint		
Leronzi di Credi	The Holy Family	1941	15,000 RM

B. Private Purchases

Note: The numbers in parentheses refer to Attachment 2.

Sepp AUMAER	School of David Teniers Moasants in an Inn (23)	1940	2,200 RM
W. BORNHEIM, Munich	German 17th Century Two Angel Heads (wood) (65)		
Brochhaus, Hans Direktor	Pieter Neurermann Hunting Party (67)	1940	2,200 RM
Am Rupenhorn 6 Berlin-Charlottenburg			
Flick, Friedrich, Dr. French about 1480 Mitteldeutsche	St. Mary Praying (wood) (62)	1941	28,000 RM
Stahlwerke A.G. Bollwerkstr. 12 a Berlin W.9.	Lucas Cranach The Elder Madonna and Child with St. John	1939	24,000 RM
Germann, Dr. Fritz Schol of Antonello da Messina Ministerialdirigent	Annunciation (54)	1944	6,800 RM
Berlin W.8.			
Prof. H. HOFFMANN	Naiview Woman with a Kirtel (43)	1942	
Munich			
JUNKERLICHTEN	Courbet Winter Landscape with a Fox (2) (Present to General MILCH)		
Koch, Erich Grulitzer Koenigsberg	Hubert Robert Pantheon in Rome, The Tomb of Septimus Severus	1940	36,000 RM
Ley, Dr. Robert Reichsleiter Tiergartenstr. 28-29 Berlin W.35	Franz von Defregger The Conversation, 1898	1939	32,000 RM
Gilcoys MIEDL Amsterdam	Gerritt Cuyp Horseman on a Beach (17)	1941	
	van Goyen Two Small Landscapes (round) (21)	1942	
	Titians Wyck The Savant (6)	1941	

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Aloys MIEGL
(continued) A. Gross
 River Landscape (7)

Pieter Nolpe
River Landscape (8)

Simon de Vlieger
Seascape (44)

Forstmeister SCHMIDT French 18th Century
Carinhall Small Flowerpieces (14)

Dr. George SCHILLING N. Diaz
Cologne Two Flower Pictures (42)

Isaac van Ostade
Interior of a Pleasant House (39)

Anton SCHULPZE Flemish 17th Century
Stabsamt View of a City (15)

Stahl, Dr. Rudolf Giambone Palma
Generaldirektor The Judgment of Paris 1940 34,000 RM
Duesseldorferstr. 38
Berlin W.15

Terboven, Josef Jacob Seisenegger 1940 33,000 RM
Gauleiter Portrait of Archduchess Anna
Essen of Austria, 1537

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List of Dealers from whom HOFER made Purchases

FRANCE

CANOIN

1. French 18th Century Two Pair Candelabra 250,000 Frs.
 (Louis XV)

DEQUOY

2. Courbet Winter Landscape 400,000

FARIANI

3. Boudin View of a Beach 300,000
 4. Fantin Latour Flowers 750,000

GOUVERT

5. French 18th Century Bust of a Young Woman 30,000
 (marble)

HOLZAPFEL

6. Thomas Wyck The Savant 1941 100,000
 7. A. Cross River Landscape 1941 35,000
 8. Pieter Molpe River Landscape 1941 35,000
 9. Darboy One lot of silks and other materials. Burned Berchtesgaden one day before entry of US Troops. 18,000

LEGGENDRE

10. Eng. Brechtsen Descent from the Cross 900,000
 11. Jan Brueghel Flowers 700,000

LOEBL

12. Drolling The Drawing Lesson 1943 15,000
 13. Willem Kooits Winter Landscape 1943 125,000
 14. French 18th Century Small Flowerpiece 2,000
 15. Flemish 17th Century View of a City 10,000
 16. Rembrandt Study for the Portrait of a Man with a Broad Brimmed Hat (small sketch) 2,800,000
 17. Gerrit Cuyp Horsemen on a Beach 1941 120,000
 18. French, Empire style Silver Cup with Platter 22,000
 19. Ietsu (attributed to) The Card Players 360,000

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LOEWENICH

20. Kocklock Small Landscape 8,000 Frs.

MINDL

21. Van Goyen A Pair of small Landscapes 420,000
(round) 1942

22. Zeeeman Landscape 1942 130,000

23. David Teniers (School) Peasants in an Inn 1942 50,000

MEISALJET

24. J. B. Monnoyer Flowers Piece 35,000

SCHIFFRICE

25. French ca. 1400 Scene from the Life of St. Ursula 250,000

STOCA

26. French ca. 1480 Figure of a Female Saint 8,000
(small wood)

27. Italian 16th Century Venus (small bronze) 8,000

TRATTI

28. Pillement Two Landscapes 160,000

29. Lacroix A Pair of Views of a Harbor 160,000

WEIDLIN

30. Solomon von Ruyssdael View of a River 200,000

31. • • • Landscape with Cattle 240,000

32. Flemish ca. 1530 Madonna and Child (small) 180,000

33. Hubert Robert Series of six Landscapes 80,000

34. Leibl Portrait of a Boy 900,000
(Payment by FISCHER, see
Page 7, HOFER Report)

35. Master of the Female St. Magdalene 120,000
Half Lengths

HOLLAND

BEEZ

36. Willem Kalf Still Life 1942 34,500 Fls.

BLOCH

37. Van Oos Landscape with Children Playing 1942 2,600

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CONTENTS

de BOER

38. Solomon von Ruysdael view of a River (oval) 1942 9,000 Fls.

DOUWES

39. Isaac van Ostade Interior of a Peasant's House 9,500 •
40. Oudenroogen A Tailor's Workshop 1942 5,500 •

HOOGEDIJK

41. van Goyen View of a River (round) 900,000 •
42. Diaz Two Flower Pictures (Pendants) 5,000 •
43. Naiview Woman with a Parrot 1942 2,200 •
44. Simon de Vlieger Scope 1942 4,500 •

KATZ

45. Jan Steen Self Portrait (small) 1941 5,000 •
46. Jan van Goyen Landscape 1941 20,000 •
47. Philip Wouwerman View of a Beach 1941 1,800 •
48. Jan van Goyen Two small Landscapes 1941 5,000 •
(Pendants)

ITALY

BELLINI

49. Florence 16th Century Table 1942 15,000 lire
50. Commode 1942 10,000 •

GRASBI

51. Florence 16th Century Commode 1942 10,000 •
52. Italian 16th Century one pair brass Candelabra 8,000 •
53. Italian 17th Century one pair brass candelabra 5,000 •

MORANDOTTI

54. Joos de Momper Forest Landscape 1942 40,000 •
55. School of Antorello da Messina Anunciation . . .
56. Venice 18th Century Sofa . . . 15,000 •

SANGIORGIO

57. Italian 16th Century Small Majolica Stand 1942 8,000 •

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GERMANY

AGLIROS - Berlin

58. B. Spranger Venus and Bacchus 4,500 RM
 59. Albani Venus and Cupid 5,500 •
 60. David Teniers Landscape with Figures 1941 4,000 •

ALEXANDER - Berlin

61. Flemish 16th Century Senscape 7,500 •

BOEHLER - Berlin

62. Daniel Mauch Scene from the Life of Christ (relief, wood) 1941 3,500 •
 63. French ca 1480 Figure of St. Mary Praying (wood) 14,000 •

FRAUNDOFFER, Hamburg

64. Diaz Forest Landscape with Bathing Women 1941 6,000 •

65. Albert Cuyp Portrait of a Man 1940 11,000 •

LUTZ - Berlin

66. German 17th Century Two Angelbirds (wood) 9,000 •

PAFFRATH - Dusseldorf

67. Leibach Portrait of Bismarck 1939 18,000 •

ROSMER - Berlin

68. Wouwerman, P. The Hunting Party

STRAUSS-HEGNER - Berlin

69. Flemish 17th Century Six Chairs 2,400 •

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List of Works of Art Stored in HOFER's Depositories

Note: The numbers in parentheses refer to Attachment No. 2.

A. Neuhaus (in HOFER's residence)

Boudin	(3)	View of a Beach
Monnoyer	(24)	Flower Piece
Willem Kools	(13)	Winter Landscape
Drolling	(12)	The Drawing Lesson
Zeeman	(22)	Small Seascape
Kochbeck	(20)	Small Landscape
Italian 16 c.		God the Father among Angels
Van Cos	(37)	Small Landscape with Children Playing
French ca. 1400	(25)	Scene from the Life of St. Ursula
Cock van Aelst		2 Wings of an Altarpiece, Saints with a Donor
French ca. 1480	(26)	Small Figure of a Female Saint (wood)
Italian 16 c.	(27)	Small Figure of Venus (bronze)
French Empire Style	(18)	Large Cup (gilded silver)

B. Neuhaus (stored in the house of Herr MIERZ)

Willem Kalf	(36)	Still Life
Jen Brueghel	(11)	Flower Piece
Jan van Goyen	(41)	Landscape with a River (round)
J. de Momper	(54)	Forest Landscape
Rembrandt	(16)	Study for the Portrait of a Man with a Broad-Brimmed Hat
Jan Steen	(45)	Small Self-Portrait
Salomon van Ruysdael	(30)	View of a River
	(31)	Landscape with Cattle
South German ca. 1520	(55)	St. Andrew
	(59)	
W. Leibl	(34)	Portrait of a Boy
S. van Ruysdael	(38)	View of a River (oval)
Flemish ca. 1530	(32)	Small Madonna and Child
Fentin Latour	(4)	Flower Piece
Flemish ca. 1480		Madonna and Child (wood)
Guardi		Drawing, The Piazza San Marco, Venice (property of Dr. WENDLAND)

C. Tegernsee (stored in BORNEMAN's repository in the Dresdner Bank)

Pillement	(28)	2 Landscapes
Lacroix	(29)	2 Views of a Harbor
French, Louis XV style	(1)	2 Pairs Candelabra (gilded bronze)
German 17 c.	(66)	2 Angel Heads (wood) 6 Chairs
Flemish 17 c.		
Venice 18 c.	(56)	1 Sofa
Italian 16 c.	(49)	1 Table 2 Small Sideboards
	(52)	1 Pair of Brass Candelabra
17 c.	(53)	1 Pair of Brass Candelabra 1 Majolica Plinth
16 c.		

~~SECRET~~
D. Carinhall (the Breitschaftshaus)

Personal belongings, library, catalogue, picture frames,
and French 18 c. Bust of a Young Woman. (5)

E. Rinzewalde

Personal belongings

F. Collin

Personal belongings, part of library, picture frames,
auction catalogues.

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Copy

21. I. 44.

Herrn
Oberlt. Dillenberg
Berlin W.8.

Sehr geehrter Herr Dillenberg,

Ich bitte Sie, das beifolgende Packchen verschlossen Herrn Boitel, Paris, 6, rue Tehran, Tel. Carnot 4298, (privat Tel. Carnot 5678) persönlich zu übergeben, desgleichen den einliegenden Brief. Herr Boitel wird Sie nach Ihrem Anruf in Ihrer Dienststelle besuchen.

Das ebenfalls beifolgende Packchen bitte ich Sie Herrn Dr. Bunjes zu übergeben.

Besten Dank im Voraus.

Heil Hitler!

Ihr

gez. Hofer

Translation

January 21, 44

Oberleutnant Dillenberg
Berlin W.8.

Dear Mr. Dillenberg,

Will you please deliver the enclosed package personally and closed to Mr. Boitel, Paris, 6, rue Tehran, Tel. Carnot 4298 (private line Carnot 5678), and the enclosed letter as well. Mr. Boitel will - on being called by you - call on you in your Dienststelle (office).

The second enclosed package I beg you to hand to Dr. Bunjes.

Best thanks in advance.

Heil Hitler!

Yours

signed Hofer

CONFIDENTIAL

Copy

21. I. 4.

Herrn
A. Boitel
6, rue Teheran
Paris

Sehr geehrter Herr Boitel,

Einliegend finden Sie Schw.Fr. 50.000.- (Fuenfzigtausend Schw.Franken) als Kaufpreis fuer das "Damenbildnis" von Lucas Cranach aus Ihrem Besitz. Ich bitte das beifolgende Paetchen nicht in Anwesenheit des Herrn Dillenberg zu oeffnen, diesen Brief sofort zu vernichten & mir bei meinem naechsten Besuch in Paris eine Quittung ueber den Empfang des Geldes zu uebergeben. Voraussichtlich bin ich in ca. 14 Tagen in Paris & freue mich sehr, Sie & Ihre Angehoerigen zu sehen, die ich bestens zu grussen bitte.

Heil Hitler!

Ihr

gez. Hofer

Copy

January 21, 44

Mr. A. Boitel
6, rue Teheran
Paris

Dear Mr. Boitel,

Enclosed please find 50.000 (fifty thousand) Swiss Francs, the price of the "Portrait of a Lady" by Lucas Cranach, purchased from your collection. Please do not open the enclosed package in Mr. Dillengerg's presence, and please destroy this letter immediately and give me a receipt on my next visit to Paris.

I expect to be in Paris in about a fortnight, and am looking forward to seeing you and your family, to whom I send my best regards.

Heil Hitler!

Yours

signed Hofer

ATTACHMENT 13

CONFIDENTIAL

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Translation

The undersigned:

1. Arie Albertus ten Brook, resident at Breukelen, Nijenrode as head of the art Trade Company J. Goudstikker N.V. registered in Amsterdam, and as such acting singly and as sole representative of the directors, because of the illness of the former co-director to the company Mr. Jaques GOUDSTIKKER.

2. Walter Andreas Hofer, art dealer, resident in Berlin 750, Augsburgerstrasse, acting as representative of Generalfeldmarschall Hermann Goering, resident in Berlin;

declare to have agreed, that said company hereby sells to Generalfeldmarschall Hermann Goering, on whose behalf said Mr. Hofer claims,

1. All paintings, drawings, antiquities and further art objects, which on June 26, 1940 were located in Holland and then in possession of said company, to which undersigned No 1 states, that all goods are still owned by the company with exception of those which have already been delivered to Generalfeldmarschall Herman Goering.

2. Three ceiling paintings by Gerard de Lairesse, which are in the ceiling of the rear room on the first floor of the premises Herengracht 458 in Amsterdam. The ceiling paintings are to be dismantled at the seller's cost. The purchaser will provide for the necessary authorization to remove these ceiling paintings according to the law for the protection of Monuments.

The purchase does not include:

a. Equities of the company in art objects, in which third persons have interests, but if the purchaser wants to buy these objects or part of them, he shall have the right of first refusal.

b. The art objects which were purchased after the 26th. of June 1940.

c. Everything which is built into and considered part of the house, wherein these objects are located, except for aforementioned ceiling paintings. The dessus de porte and the chimney pieces are not considered part of the house and are therefore included in the purchase.

The certificates and further documents concerning purchased objects are to be delivered together with the objects as far as they were in possession of said company on June 26.

Excluded from the sale are, further, those art objects which can be proved to be owned by third persons.

The parties declare themselves to be informed that: several pieces of furniture and other objects in the house belong to Mr. and/or Mrs. Jaques Goudstikker von Halban Kurz, various statues at Nijenrode Castle belong to the firm of Katz at Dieren, and some paro ornaments to Dr. Heilbronner of Paris.

Of the objects sold, a list shall be set up as soon and as exactly as possible and signed by both parties. By means of the books and documents of said company it is to be ascertained what is included in this sale. Said company declares that it will give every possible co-operation in this undertaking. Delivery of the objects sold - as far as not yet effected - shall be made after total payment of the purchase price.

Confidential

- 2 -

The objects sold will be delivered where the art objects are located at the time of delivery.

This sale and purchase has been concluded at a purchase-price of 2 million florins, of which 1 million and a half have been paid to-day - receipt at hand - while the remaining 500,000 florins shall be paid within 14 days from this date, on condition, however, that if at that time the aforementioned list of sold art objects has not yet been signed, payment of the remaining 500,000 florins shall only be requested after it has been ascertained which art objects were sold to the purchaser in this document.

In duplicate, Amsterdam

July 13, 1940

Signed A.A. ten Broek
("). Walter Andreas Hofer.

~~CONFIDENTIAL~~

After several months, GOERING one day told HOFER that the matter had been settled and that he was to receive the Altarpiece as a present from MUSSOLINI. On 12.1.42 the paintings were presented to him for his birthday by the Italian Ambassador in Berlin. The statues, HOFER understood, were to come later, possibly after the war.

MEHLWAN, on being interrogated about the part he allegedly played in this matter, denies having had any connection with it.

He says that he was only in Northern Italy on one occasion before the autumn of 1942. This was in 1940 when he was instructed by HITLER to investigate what the Italians had done with German works of art in that region. He made a report about this but the Sterzing Altar was not mentioned.

(b) Collectors

BRASSINI, His Excellency Armando, Rome, Via Flaminia 487

BRASSINI was a member of the Italian Academy and a prominent architect. His office was full of ambitious projects for public monuments, among them a plan for a new Berlin stadium. He was in no sense of the word a dealer. He dealt only with HOFER who was introduced to him by LARIA. The objects purchased were used by GOERING for decorations in Cribenhall, particularly for the exhibition of sculpture, etc. All remained there when the collection was moved in 1945. Payment was made in cash, hand to hand by HOFER.

Bought through HOFER

Date Price

1. Imperial, Roman	<u>Sarcophagus (marble)</u>)
2. " "	<u>Tomb of a boy (marble)</u>)
3. " "	<u>Reclining female nymph (marble)</u>)
4. " "	<u>Hust of woman (marble)</u>)
5. " "	<u>Large work horse on a pedestal</u>)
6. " "	<u>Female female portrait heads (marble)</u>) 1942 Lire 1,500,000
7. " "	<u>Six or eight large columns (marble)</u>)
8. " "	<u>Four small columns (marble)</u>)
9. Italian 15th c.	<u>Four male portrait busts</u>)
10. Tuscan 16th c.	<u>Large table</u>)

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to German troops and, according to HOFER, he avoided trouble with the German authorities later on by always prolonging her exit visa. Payment was made through HOFER by a deposit in gulden in Frau von FATTWIG's bank in Amsterdam. (See Attachment 20.) HOFER denies stories that the sale was made under pressure; however, he admits that the visa was a condition. He points out in addition that the prices were high for the time, and that no bargaining was done. He also says that he later visited Frau von FATTWIG whenever he went to Switzerland, and that she always received him well.

The von FATTWIG Collection was left in storage with the Rijksmuseum in Amsterdam. HOFER says that it was the object of the special attention of a group of Dutch collectors who were interested in preserving it for Holland. A letter from HOFER to GOERING indicates that the Reichsmarschall probably intended to acquire the whole collection in case the Argentine declared war on Germany.

In 1944 when HOFER instructed MEEHLIPPY to find him a Frans Hals, the latter tried to buy one from the von FATTWIG Collection, but was unsuccessful.

Bought through HOFER	Date	Price
1. Rembrandt <u>Portrait of an old man</u>	Jan-Feb Fl. 150,000	
<u>Wearing a Turban</u>	1941	
<u>Signed and dated 1634</u>		
2. Lucas Cranach <u>Madonna and Child</u>		50,000
<u>the Elder</u>		
3. Hans von Kulmbach <u>Contemporary Childbirth Scene</u>		70,000
4. Frankfort Master <u>2 altarpieces (a) St. Barbara (b) St. Catherine</u>		80,000
5. Misskirch Master <u>St. Werner</u>		40,000
	Part of an altarpiece, other portions of which are in the Altepinakothek, Munich, and the Renau Bochingen Collection.	

PHILLIPS - Eindhoven

HOFER was sent to Eindhoven by GOERING to judge whether the two pictures of the School of Cranach owned by Phillips should be acquired for the collection. He was received there by a certain Dr. KERNEY (?), formerly of Krupp, a German who had been officially put over the Phillips factories during the occupation. HOFER is not quite sure whether this man was indicating the pictures to GOERING or whether he planned to buy them as a present. The pictures were acquired as a result of HOFER's subsequent report; however, he claims to be ignorant of the details of the payment. One of these pictures was stolen from the 101st Airborne storage at Unterstein.

Bought through HOFER	Date	Price
1. School of Cranach <u>Pair of small portraits</u>	1941	Unknown
(a) <u>Martin Luther</u> (b) <u>Calvin</u>		

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Margretta - Have we paid this yet?
(pert)

12 / 2 / 99

NAME		DATE					
		12 / 2 / 99					
ADDRESS							
SOLD BY	CASH	C.O.D.	CHARGE	ON ACCT.	MDSE. RETD.	PAID OUT	
QUAN	DESCRIPTION			PRICE	AMOUNT		
156	Xerox			39	—		
1							
2							
3							
4							
5							
6							
7							
8	New York NY 10011-6321 15 West 16th Street The Institute for Jewish Research						
9							
10							
11							
12				39	—		
CUSTOMER'S ORDER NO.				REC'D BY			
<i>[Signature]</i>							
KEEP THIS SLIP FOR REFERENCE							

1136/52

~~CONFIDENTIAL~~

OFFICE OF STRATEGIC SERVICES
ART LOOTING INVESTIGATION UNIT
APO 413
U.S. ARMY

DETAILED INTERROGATION REPORT NO. 4

15 August 1945

Subject: GUSTAV ROCHLITZ

J. S. PLANT
Lieutenant, USAR
Director

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E.O. 11652, Sec. 3(c) and 5(d) or (D)
75008 MAY 1975
By ZMARS, Date

~~SECRET~~
OFFICE OF STRATEGIC SERVICES
ART LOOTING INVESTIGATION UNIT
PO 413
U.S. ARMY

DETAILED INTERROGATION REPORT NO. 4

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A.C.A. (British), MFA & A	2
M.E.W.	2
M.I.5.	2
D.G.E.R.	4
Commiss. Gen. Netherlands (Ex. Recup.)	2
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~~SECRET~~ 750085 MAY 1975
By [initials] 2 MARS, 1975

~~CONFIDENTIAL~~

KURT ROCHLITZ

Note: ROCHLITZ was interrogated at a special interrogation center in Austria during the period 15 July - 1 August 1945. This report is supplementary to Consolidated Interrogation Report #1, "Activity of the Einsatzstab Rosenberg in France," dated 15 August 1945.

I. PERSONAL

(a) Birth and Family

Born 2 April 1899 at Bromberg, in the province of Posen. Father, Paul ROCHLITZ; mother, Anna ROCHLITZ, both deceased. One sister, Frau Robert FISCH, lives in Hoenow, near Berlin. Married twice; the first time in 1920, to Lott BESESEL, from whom he was separated in 1929; the second time in 1936, to Valley HORNUSCH of Berlin, who had been his mistress for several years. One daughter, Sylvia ROCHLITZ, was born in Paris in 1934, and ROCHLITZ obtained French citizenship for her by naturalization shortly before the outbreak of the war.

(b) Education

Attended primary school in Bromberg. Went to Berlin in 1908 at the age of nineteen to study theatrical painting, and also studied easel painting for the next three years. Worked as an independent painter from 1911 to 1914.

(c) World War I

ROCHLITZ had no active military duty in World War I, but was employed as a civilian illustrator for an Army journal. In 1917 he was ordered to Belgium for special duty with the Army as an illustrator, and was active for approximately a year in Brussels and Ghent.

(d) Business Associations

According to ROCHLITZ, he met Wilhelm WODE (the celebrated German museum director) shortly after the war, and WODE encouraged him to take up art dealing. In 1921 he began to deal modestly in works of art, and traveled extensively on the Continent, chiefly in Italy and Holland, buying pictures. From 1925 on, he spent the greater part of his time outside of Germany. His first business association began in 1925, with the Galerie WEDER in Lucerne. Shortly thereafter he entered into quasi-partnership with a Dr. STOERI in Zurich, and became associated with the Galerie van DIEËN in Berlin, meanwhile retaining his WEDER connection. ROCHLITZ stated that in the year 1924 he had also opened his own gallery in Berlin, at Friedrich Ebertstrasse No. 1 (subsequently renamed Hermann Goeringstrasse), and maintained this gallery until 1930. The WEDER connection was terminated in 1928. In 1931 STOERI failed, and ROCHLITZ stated that he lost 200,000 Swiss francs in the failure. Shortly afterwards he opened the MURALTO Gallery in Zurich, operating this enterprise for a Swiss banker named

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CHEL. In 1932 the Swiss authorities, in view of his German citizenship, refused to allow HOCHLITZ to conduct a formal business establishment in Switzerland. HOCHLITZ stated that he had held an exhibition of old masters at the WILHELM GALLERIE in 1932, which had attracted favorable press notices; he believed that the art dealer FISCHER, of Lucerne, had persuaded the Swiss government to order him out of business for unfair competition. In 1933 he went to Paris to live.

HOCHLITZ stated that he went into business for himself in Paris in the same year, incorporating his firm under the name of Gust v HOCHLITZ, and using, purely for formal purposes of incorporation, the name of his bookseller, Paul WILHELM. WILHELM received 2 - 3% of the net profits of the firm annually from 1933 to 1940, when, according to HOCHLITZ, he discontinued completely. HOCHLITZ attempted to reestablish contact with him but failed, and believed that WILHELM, being a Jew, had gone to the country to hide. The HOCHLITZ firm was located originally in the Cite Bergere in Montmartre, near the rue Brohot. He moved his gallery to No. 222 rue de Rivoli in Paris in 1936, and traveled less extensively from that time on, going principally to Belgium and Holland, but occasionally to Italy. He stated that he had never been in Switzerland since 1933, but he was never in Germany between 1933 and 1940, and that he had not been in Belgium, Holland or Italy since 1937, when his passport expired.

(e) Private Associations in Paris

HOCHLITZ stated that his chief sponsors and friends in France had been the Duc de PREVOST, Dr. HAUKE, Director of the Strasbourg Museum, René HENRY of the Louvre, and M. de GUILLIN, Commissioner of Police in Paris. He was on intimate terms with the art dealers ASCHNER and Richard GOTZ, and stated that he had enjoyed close business relations until 1937 with the Dutch dealers DE KOEKHUISEN, HOOGSTADINK and KATE.

(f) World War II

Shortly after the declaration of war, HOCHLITZ was interned by the French authorities at Colombes, and stated that he was freed after two or three weeks because of his daughter's French citizenship. Because of suspected fifth column activity (which he stated applied to all German nationals in France at the time), he was interned again in April 1940, during the German drive on France, this time at Ressons. On 20 June 1940, following the fall of Paris, he was released by the NSDAP Ausland Organization. His German citizenship was re-established, but only from month to month, since both he and his wife had made formal application for French naturalization papers, which he stated they would have received within six months had the war not come.

When HOCHLITZ was interned, he placed some of his pictures in safekeeping in a bank vault and the remainder in his house in the rue de Rivoli (Quartier Chatelet). Upon emerging from Ressons, he remained in Paris until Christmas 1940 without re-opening his business, and living at home.

HOCHLITZ was called to active military duty in Paris on 14 July 1944, and given two weeks of training in Sicherungskompanie 1 (Volks-

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stum for the defense of Paris). On 16 August 1944 he was given a medical discharge. He left Paris on 20 August 1944, proceeding to Hohenschwangen, where his wife and child had already taken up residence. He remained at Hohenschwangen, making intermittent trips to Baden-Baden and Freiburg to sell his art, until arrested and placed under interrogation on 11 July 1945.

II. SALES TO GERMAN OFFICIALS AND DEALERS

ROCHLITZ stated that when the Germans occupied Paris, a number of his friends informed him that there were many German officials in town, both dealers and收藏家, who were buying works of art avidly, and advised him not to "expose himself" but to gather his savings and take advantage of the favorable situation. After a relatively short period of inactivity, ROCHLITZ began to sell extensively to Germans. In this connection, he stated that he had no desire to do so, because he was a strong anti-Nazi; he did to become a French citizen, and therefore did not wish to jeopardize his future by collaborationist undertakings. (See: This statement is refuted by all his cognizant informants.) The first transaction was arranged through Adolf WINTER, who acted as an intermediary for Dr. HEPPE of the Dusseldorf Museum, whom ROCHLITZ had known in Germany. ROCHLITZ stated that WINTER received 20% of the net profit from the sale of two small Dutch 17th century paintings to HEPPE.

At the same time, ROCHLITZ sold KLEINERICK a German 16th century panel attributed to the Meister von Meisskirch. KLEINERICK was accompanied by Dr. JOTZKE, who, according to ROCHLITZ, was KLEINERICK's constant companion-advisor at this time. In these first months of activity, ROCHLITZ dealt also with Fred DEEPNICH of Berlin and Dr. RUDENBERG of Bonn. It is believed that WINTER figured in most of these transactions.

In March 1944, ROCHLITZ was given a certificate by Dr. Hermann VOSS, Director of the Fuehrermuseum, Linz, indicating that he had sold paintings (to German officials) which were destined for the HITLER museum. ROCHLITZ had requested the document, as he believed it would enable him to avoid active military service.

(a) List of Works Sold

To KLEINERICK, Berlin:

1. German 16 c. (attr. to Meister von Meisskirch)	<u>Annunciation</u>	Dec. 1940	Frs. 75,000*
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2. Pannini	<u>Landscape</u>	Dec. 1940	(for both pictures)
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To Dr. Dusseldorff Museum (Dr. HEPPE):

3. Lingelbach	<u>Landscape with figures</u>	Dec. 1940	Frs. 75,000*
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4. P. Wouwerman	<u>Landscape</u>	Dec. 1940	(for both pictures)
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5. A. Longhi	<u>Portrait of a Man</u>	Apr. 1941	Frs. 100,000
6. Hendrik de Clerck	<u>Mythological Scene</u>	Jan. 1943	• 300,000
7. Peter Brueghel	<u>Interior</u>	Feb. 1943	• 150,000

To the Bonn Museum (Dr. HADENBURG)

8. Ferdinand Bol	<u>Portrait of a Man</u>	June 1941	• 200,000
9. Jan Wijnts	<u>Landscape</u>	Mar. 1942	• 200,000

To Dr. WEILHARDT

10. Josef Weixler	<u>Italian Landscape Scene</u>	Apr. 1943	• 450,000
11. J. M. G. Veldeke	<u>Young Man with a Cat</u>	June 1943	• 400,000
12. Italian, 17 c.	<u>Sleeping Hunter with Dog</u>	July 1943	• 75,000
13. Jan Zick (German, 18 c.)	<u>Cattle Scene</u>	Dec. 1943	• 200,000
14. Italian, 17 c.	<u>Mythological Scene</u>	Jan. 1944	• 100,000
15. Jan Kraenix	<u>Landscape</u>	Feb. 1944	• 100,000

To Frau Maria LANGE-DIEHLICK

16. Hendrik Goltzius	<u>Composition with Figures</u>	Jan. 1941	• 35,000
17. William von Leyden	<u>Portrait of a Lady</u>	Feb. 1941	• 35,000
18. Lucas van Uden	<u>Landscape with Figures</u>	May 1942	• 200,000
19. Hans Best	<u>Portrait of a Man</u>	May 1942	• 50,000
20. Mayer (Bavarian, 19 c.)	<u>Landscape</u>	July 1943	• 60,000
21. Hans Grien (German, 17 c.)	<u>Portrait of a Woman</u>	July 1943	• 40,000
22. Jan Zick (German, 18 c.)	<u>Rural Scene</u>	Oct. 1943	• 700,000
23. Daniel Ryckaert	<u>Landscape</u>	Dec. 1943	• 60,000

To Dr. Bruno LOESER

24. Jan Brueghel	<u>Landscape with Diana Hunting</u>	Jan. 1942	• 550,000
25. School of Fontainebleau	<u>Venus and Child</u>	Aug. 1942	• 300,000
26. School of Fontainebleau	<u>Venus</u>		

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27. School of
Caravaggio. Declining Venus with Satyr
28. Sassetta (?) Madonna and Child Sept. 1941 Frs. 750,000.
29. German, 16 c. Portrait of a Landowner Dec. 1941 * 80,000

III. TRANSACTIONS WITH THE EINSATZSTAB ROSENBERG (DR. LOHSE)

(Note: The details of HOCHLITZ' exchanges with the Einsatzstab Rosenberg are recorded in Consolidated Interrogation Report No. 1, "Activity of the Einsatzstab Rosenberg in France," Chapter V.)

HOCHLITZ stated that Dr. Bruno LOHSE visited him in Paris early in 1941. HOCHLITZ had known LOHSE's father in Berlin, and some years before had sold him four inexpensive pictures. LOHSE purchased six paintings from HOCHLITZ for GOERIG in 1941 - 1942 (see above), and obtained from HOCHLITZ a GOERIG laissez-passer authorizing unlimited travel between Occupied and Unoccupied France. HOCHLITZ stated that he used this pass for approximately ten trips between Paris and the French Riviera from January to 1943. In return for this pass, HOCHLITZ agreed to give GOERIG (through LOHSE) a first option on any works of art which he acquired in Unoccupied France.

In February 1941, LOHSE informed HOCHLITZ that he had been authorized by GOERIG to look for works of art in the Paris market for the Reichsmarschall. He said that GOERIG was expecting to visit Paris in a week, and asked HOCHLITZ whether he had any outstanding pictures which he would be willing to offer for sale to GOERIG. HOCHLITZ brought out a Portrait of a Man attributed to Titian and a large Still Life by Jan Vermeer. LOHSE had the pictures taken to the Jeu de Paume, for inclusion in an exhibition of potential acquisitions for GOERIG.

According to HOCHLITZ, LOHSE returned approximately a week later and stated that GOERIG had refused the two pictures in view of the excessive prices asked, but desired to acquire them through exchange. According to HOCHLITZ, LOHSE indicated that if GOERIG had decided that he wished to make an exchange, he would do so, and there was little that HOCHLITZ could do but accept. LOHSE said that HOCHLITZ would have to "take the consequences" of refusing to enter into such a transaction. HOCHLITZ agreed to the exchange, and received eleven French paintings of the 19th and 20th centuries in exchange for the two offered.

HOCHLITZ submitted as further motivation for his participation in the Einsatzstab exchanges, the fact that both LOHSE and Bereichsleiter Robert SCHILZ talked frequently in almost hysterical terms about the "degeneracy" nature of all modern French painting, and stated that this material would under no circumstances be taken to Germany; that, no matter what happened, it would not be returned to its rightful owners, but would be burned. HOCHLITZ stated that he had always felt that the day would come when he could make some agreement with the rightful owners of the confiscated pictures, and return them. (Note: These allegations by HOCHLITZ are refuted convincingly by other informants.)

In connection with his transactions with the Einsatzstab, HOCHLITZ stated that he had never met GOERIG personally; that he had seen Walter Andreas HÖFER on but one or two isolated occasions, and that the greater part of his business with the Einsatzstab was conducted through LOHSE. In eighteen exchanges with the Einsatzstab, details of which follow, he received eighty-two confiscated paintings.

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(a) Confiscated Paintings Received from the Banker: Details of Exchanges, Disposition

E.R.R. # 1 - 3 March 1941

ROCHLITZ stated that the dealer BIRNSCHMIDT had a two-thirds interest in the Titian and the Weenix. He was unwilling to receive pictures in exchange, but Hans WITTMANN bought out his interest for something under \$20,000 (and paid BIRNSCHMIDT in American currency). WITTMANN received the following pictures from ROCHLITZ:

Corot	Mother and Child	(from the ROSENTHAL-BERKOWITZ Coll.)
Degas	Madame Camus at the Piano	(from the LEBL Coll.)
Braque	Still Life	(from the LEBL Coll.)
Matisse	Woman at a Table	(from the ROSENTHAL-BERKOWITZ Coll.)
	Still Life	
	Spanish Woman	

ROCHLITZ stated that he delivered the six paintings to WITTMANN in Paris, and that he believed WITTMANN had taken or sent them to Switzerland via Germany. He emphasized the prohibitive difficulties of making shipments from Paris to Switzerland direct.

E.R.R. # 2 - 11 March 1941

ROCHLITZ retains the Renoir; he sold the Matisse to the Paris art dealer KERMIT for approximately 50,000 francs (See below under (b)).

E.R.R. # 3 - 17 March 1941

Of the seven pictures received in this exchange, ROCHLITZ retains six, having sold the Picasso Cubist Composition to Miss. LEVY (See below under (b)).

E.R.R. # 4 - 25 March 1941

ROCHLITZ sold the Gauguin to the Paris art dealer RUFER for approximately 40,000 francs.

E.R.R. # 5 - 7 April 1941

ROCHLITZ retains both pictures acquired in this exchange.

E.R.R. # 6 - 5 May 1941

ROCHLITZ sold the three Matisse paintings received in this exchange to RUFER for approximately 100,000 francs. ROCHLITZ retains the Monet.

E.R.R. # 7 - 3 May 1941

ROCHLITZ sold none of the pictures received in this exchange.

E.R.R. # 8 - 9 July 1941

In this exchange ROCHLITZ received 18 French paintings of the 19th and 20th centuries, in return for a Portrait of Levinia (Titian's daughter), attributed to Titian. He stated that the Levinia came originally from a German collection, and was sold at auction at Christie's in London in the 1920's. ROCHLITZ bought the picture from a German national named WITTMANN in 1938 for 600,000 francs, which he continued to pay in installments through 1940. Part of the payment was made in Swiss francs.

of the pictures which he received in exchange, he retains 9 and states that 4 are missing. 3 of the pictures were sold; the Moulin, The Bathers to KLEIN for 100,000 francs; the Boudin Trouville and the Renoir Seated Nude to PERNET for approximately 120,000 francs; the Sisley Spring to ROTH for approximately 100,000 francs; and the Breughel Still Life to ROSENKR for 30,000 francs.

E.R.R. # 11 - 3 December 1941

Of the four Matisse paintings acquired by ROCHELINE in this exchange, three were sold to KLEIN and one to ROTHER.

E.R.R. # 12 - 16 December 1941

ROCHELINE retains both Matisse paintings from this exchange.

E.R.R. # 13 - 9 February 1942

Of the 7 pictures received in this exchange, from the ROSENKR, KLEIN and BRUNSWICK Collections, ROCHELINE retains the Landscape and the Chirico. He sold the Bruegel Abstractions, the green Still Life, and the Matisse View Through a Window to PERNET. The small Bruegel Still Life he sold to Mme. LWT. He believes the Matisse Still Life to be missing.

E.R.R. # 14 - 25 February 1942

ROCHELINE sold no pictures acquired in this exchange. He retains the Gauguin, who stated that the two Pissarro are missing (see below under V, (i) and (ii)).

E.R.R. # 15 - 10 March 1942

Of the 4 pictures received in this exchange, ROCHELINE sells one Matisse to ROSENKR and one to PERNET; retaining the Monogram and the Moulin.

E.R.R. # 16 - 21 May 1942

ROCHELINE sold the three Matisse received in this exchange, the Woman in a White Blouse and the Reclining Woman with Still Life to ROSENKR, and the Woman in a Blue Dress to PERNET. He retains the Corot.

E.R.R. # 17 - 16 June 1942

ROCHELINE retains the Renoir Girl Reading (from the Paul ROSENKR Collection).

E.R.R. # 18 - 24 July 1942

The Gauguin Crucifixion (from the Paul ROSENKR Collection) is missing.

E.R.R. # 19 - 31 October 1942

The Pissarro View of Paris is missing.

E.R.R. # 20 - 27 November 1942

ROCHELINE retains one Utrillo received in this exchange. The other Utrillo and the two Actions paintings are missing.

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(b) Fine Art and Confiscated Paintings Collected by ROCHLITZ

To Isidor ROCHLITZ, 200 (2) Blvd. Raspail, Paris

		P.R.R. Exchange
1. Matisse	Landscape	# 6 - 5 May 1941
2. Matisse	Interior	# 8 - 5 May 1941
3. Matisse	Still Life at a Table	# 8 - 5 May 1941
4. Matisse	Fisherman and Woman	#11 - 3 Dec 1941
5. Matisse	Woman in a Red Coat	#11 - 10 March 1942
6. Matisse	Woman in a White Blouse	#13 - 21 May 1942
7. Matisse	Reclining Woman with Still Life	#18 - 21 May 1942
8. Braque	Still Life	#10 - 9 July 1941
9. Sisley	River Scene	#13 - 9 July 1941
10. Picasso	Abstraction	# 3 - 17 March 1941
11. Gauguin	Landscape	# 6 - 25 March 1941

To EXCELSIOR, 6 Avenue Malakoff, Paris

12. Renoir	Soldier Nude	#10 - 9 July 1941
13. Bonnard	Trouville	#12 - 9 July 1941
14. Braque	Abstraction	#13 - 9 Feb. 1942
15. Picasso	Still Life	#13 - 9 Feb. 1942
16. Matisse	View Through a Window	#13 - 9 February 1942
17. Matisse	Woman with Red Hair	#17 - 10 March 1942
18. Matisse	Woman in a Blue Dress	#18 - 21 May 1942

To HENRI FABRE Pantevre, Paris

19. Renoir	Two Plates	#10 - 9 July 1941
20. Matisse	Oriental Lamp	#2 - 11 March 1941
21. Matisse	Still Life	#11 - 3 Dec. 1941
22. Matisse	Composition with Figures	#11 - 3 Dec. 1941
23. Matisse	Study of a Woman	#11 - 3 Dec. 1941

To EILEEN LEWIS, Paris

24. Picasso	Abstraction	# 3 - 17 March 1941
25. Braque	Still Life	#13 - 9 Feb. 1942

To Hans WILHELM, Lucerne, Switzerland

26. Corot	Mother and Child	# 1 - 3 March 1941
27. Degas	Woman Seated at the Piano	# 1 - 3 March 1941
28. Braque	Still Life	# 1 - 3 March 1941
29. Matisse	Woman at a Table	# 1 - 3 March 1941
30. Matisse	Sleeping Woman	# 1 - 3 March 1941
31. Matisse	Still Life	# 1 - 3 March 1941

IV. PAINTINGS IN ROCHLITZ' POSSESSION

(b)

ROCHLITZ stated that of the 62 paintings which he received from the Einsatzstab, he sold 31 and retains 31. The remaining 19 he

believed to be missing. (Note: An effort will be made by this unit to confirm the stated whereabouts of the paintings retained by ROCHELZ.) He stated that his possessions are presently scattered among the following places:

1. Hohenstaufen/Baden
(Ex-priv)

22 of the 32 paintings from the Einsatzstab are stated to be in ROCHELZ' house at Hohenstaufen.

2. Aufhofen, Post 75/11
(on the Grunwald-
Reichs road,
South of Munich)

3 Einsatzstab-confiscated paintings are
stated to be held for ROCHELZ in the
house owned by Otto KESTER. (As KESTER
is reported missing, the house is being
run presumably by a Frau ZIMMERMANN.)

3. Schloss Wolfsburg,
Oberhausen
(near Krefeldum,
Westphalia)

ROCHELZ believes that several cases of
his personal belongings, including one
Einsatzstab-confiscated painting, the
Cezanne, Bouleau, are to be found in this
castle, storage depot for the Düsseldorf
museum. ROCHELZ stated that Dr. KÜHL
gave him permission to put this material
in safe keeping there.

4. Mühlhofen/Wirsburg
(on Lake Constance)

ROCHELZ stated that he rented space in
the single factory at Mühlhofen from
Consul GÖTTSCHE. House at Schleidenberg,
Wirsburg, to store approximately 20 cases
of household effects, comprising chiefly
furniture, porcelain and linen. 11 of the
32 paintings are believed to be here.

5. Freiburg/Baden

ROCHELZ, Dr. KÜHLHOFEN, 9 cases,
shipped there on 1 October 1944 from
Baden-Baden, contained ROCHELZ' personal
library.

(b)

ROCHELZ stated that the E.H.K. confiscated paintings still in
his possession are distributed as follows:

Hohenstaufen

1. Sisley Spring Landscape
2. Cezanne Still Life (still)
3. Manet Still Life - Roses
4. Seurat Still Life (large)
5. Toulouse-Lautrec Cafe Scene
6. Matisse Woman at Piano
7. Matisse Woman at Table
8. Monet Street Scene with Flags
9. Degas Dancers
10. Degas Young Lady with a Parasol
11. Picasso Woman with Child (large)
12. Picasso Head of a Woman
13. Renoir Reclining Bathers (large)
14. Renoir River Landscape
15. Renoir Head of a Girl (small)
16. Gauguin Tahiti
17. Pissarro Tuileries Gardens
18. Corot Landscape (large - probably forgery)
19. Sisley Landscape - St. Cloud
20. Signac Marville

E.H.K. Exchange

- | |
|---------------------|
| # 1 - 3 March 1941 |
| # 7 - 7 April 1941 |
| # 3 - 17 March 1941 |
| #10 - 5 July 1941 |
| #10 - 9 July 1941 |
| #12 - 10 Dec. 1941 |
| #12 - 18 Dec. 1941 |
| # 8 - 5 May 1941 |
| #10 - 9 July 1941 |
| #10 - 9 July 1941 |
| # 1 - 3 March 1941 |
| # 5 - 17 March 1941 |
| # 2 - 11 March 1941 |
| # 9 - 5 May 1941 |
| # 7 - 7 April 1941 |
| #14 - 25 Feb. 1942 |
| # 3 - 17 March 1941 |
| #18 - 21 May 1942 |
| # 3 - 17 March 1941 |
| #10 - 9 July 1941 |

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21. Morisot Peasant at Presco #10 - 9 July 1941
22. Renoir Portrait of a Girl (half-length) #15 - 10 March 1942

Impression, Post & Line

23. Chirico Burning Horses #19 - 9 Feb. 1942
24. Leger Flight in Space #23 - 9 Feb. 1942
25. Utrillo Landscape #26 - 27 Nov. 1942

Schloss Wolfsburg, Oberhunden

26. Cezanne Bouquet #1 - 3 March 1941

Wihelmshafen, Germany

27. Boudin <u>People Boating</u>	#3 - 17 March 1941
28. Vuillard <u>Children on a Staircase</u>	#10 - 9 July 1941
29. Sisley <u>Landscape</u>	#10 - 9 July 1941
30. Utrillo <u>Landscape</u>	#10 - 9 July 1941
31. Renoir <u>Girl Reading</u>	#10 - 16 June 1942
32. Pissarro <u>People in a Stream</u>	#14 - 23 May. 1942

V. WORKS MISSING

Of the remaining pictures which he acquired from the Einsatzstab ROSENTHAL accounts for 16, claimed as missing. He describes the circumstances of the losses as follows:

(a) Two cases, containing 14 paintings in all, were lost in transport from Paris to Baden-Baden. According to ROSENTHAL, the shipment was made early in July 1944 by the shipper, RUMMELT & CO. of Paris. He stated that on learning that the paintings had not arrived at their destination, he made an inquiry and was informed that the German business manager of the firm whose name he regards as "CODEX" (or something similar), had been arrested by the French authorities for illegal transactions in goods consigned to him for shipment to Germany. When ROSENTHAL left Paris on 20 August 1944, the matter had not yet been settled. He states that some of the pictures were rolled and packed in a case together with a bicycle which he owned. He believes that the pictures may still be in France, having been secreted by "CODEX."

(b) According to ROSENTHAL, one case, containing rolled canvases, together with cloths and other personal effects, was broken open -- and most of the contents removed -- by the American occupying forces at Breitling (near Aichenschwengen), at the end of April 1945. He stated that 8 pictures were in the case, that four disappeared, and he recovered the remaining ones. The case has been left in a villa to house belonging to a man named CHIESTER, and ROSENTHAL believes that the Americans had heard that SS personnel were living in or around the house; the search and removal apparently took place in the course of a weapons hunt. According to ROSENTHAL, an order had been given that the house should be evacuated for three days, and the search took place during that period. He declares that he has made no formal statement to the American authorities with respect to his loss, but that Frau CHIESTER may have done so in his behalf.

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List of Pictures Missing

(i) In transit from Paris to Baden-Baden, June 1944

		<u>Z.R.R. Exchange</u>
1. Pissarro	<u>Farmers on a Country Road</u>	# 14 - 25 Feb. 1942
2. Gauguin	<u>Ornifixion</u>	# 21 - 24 July 1942
3. Cezanne	<u>Flower Piece</u>	# 10 - 9 July 1941
4. Manet	<u>The Studio</u>	# 10 - 9 July 1941
5. Picasso	<u>Stirrup of Centaurs</u>	# 10 - 9 July 1941
6. Matisse	<u>View Through A Window</u>	# 9 - 5 May 1941
7. Matisse	<u>Pated Girl</u>	# 10 - 9 July 1941
8. Matisse	<u>Still Life</u>	# 13 - 9 Feb. 1942
9. Matisse	<u>Woman with A Turban</u>	# 21 - 24 July 1942
10. Matisse	<u>Woman in Turkish Dress</u>	# 21 - 24 July 1942
11. Matisse	<u>Woman with a Hat</u>	# 26 - 27 Nov. 1942
12. Matisse	<u>Still Life with Forkard</u>	# 26 - 27 Nov. 1942
13. Utrillo	<u>Rue Froidevaux</u>	# 26 - 27 Nov. 1942
14. Modigliani	<u>Portrait of a Woman</u>	# 15 - 10 Mar. 1942

(ii) From Buching/Hohenschwanzau, April 1945

15. Picasso	<u>Woman at the Races</u>	# 1 - 3 Mar. 1941
16. Renoir	<u>Reclining Woman</u>	# 1 - 3 Mar. 1941
17. Renoir	<u>Head of a Child</u>	# 9 - 5 May 1941
18. Pissarro	<u>View of Paris</u>	# 23 - 31 Oct. 1942

VI. SUMMARY OF THE CASE

It has been established that ROCKLITZ, perhaps more than any other individual, sought and derived personal and material gain from the depredations of the Einsatzstab Rosenberg. He has taken elaborate measures to convince his interrogators that the exchange with the Einsatzstab to which he was a party were forced upon him, and that he was threatened with "consequences" if he demurred; however, at no time has he claimed ignorance of the fact that the 82 paintings which he received from the Einsatzstab were works confiscated from French Jewish collections.

The evidence is overwhelmingly against ROCKLITZ. All personnel interrogated on the subject of Einsatzstab activities in France agreed that he entered willingly, indeed eagerly, into transactions with the Einsatzstab, for three basic reasons: (1) to make spectacular profits; (2) to establish a position in German art circles; (3) to avoid military service. Every exchange in which ROCKLITZ was involved was weighted heavily (by international art market standards) in his favor. In several instances, he received paintings in the ratio of ten for one and, of those received, many were more valuable individually than the single object which he relinquished. The group of pictures which came into his hands included a number of celebrated masterpieces of French painting of the 19th century, works which would command impressive prices in the open market; yet which he obtained in return for questionable "old masters" of inferior quality -- simply because Nationalist Socialist propaganda had tagged all modern French painting as unwanted "degenerate art."

Confiscated paintings which ROCKLITZ acquired from the Einsatzstab have been disposed of in France, Switzerland and Germany, indicating that, whereas roughly half of the paintings obtained are still in his

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possession, he had already derived substantial profits from the sale of the remainder. ROCHLITZ has admitted openly the loss of his "third" fortune. It is believed that he was obliged to leave Germany in 1925, and Switzerland in 1932, because of unsavory business dealings.

That ROCHLITZ hoped, through selling to German museum officials and catering to GOETHE, to establish a position for himself in German art circles, is borne out also by the fact that his Paris residence became a gathering place, during the war, for many visiting Germans, whom he entertained lavishly.

ROCHLITZ has admitted openly that he did everything possible to avoid military service. He estimated that the Goethe and Linz credentials which he bought and received could be exploited for this purpose as well as to commercial advantage. In this connection, ROCHLITZ has impressed his interrogators consistently as a weak and cowardly individual. Reports from several sources that he is a morphine addict are believed to be well founded. Politically, ROCHLITZ had no genuine convictions. He appears to have acted at all times in his own interest as an unscrupulous opportunist.

VII. RECOMMENDATIONS FOR ACTION

Inasmuch as ROCHLITZ committed crimes against France and Frenchmen through his leading part in the German looting of French-owned works of art, it is recommended that he be placed at the disposition of the French authorities. His crimes were the more serious in that he was a German who had taken up residence in France and sought French citizenship, secured French naturalization papers for his daughter (which facilitated his release from a French internment camp), and entrenched himself in French circles. In accepting confiscated paintings of French authorship and ownership, he capitalized both on German ignorance and his own knowledge of the Paris market. Viewed in terms of the art world, he must be regarded as having played a prominent German fifth-columnist role in France.

In the event that it is not feasible to effect transfer of ROCHLITZ to French custody, it is recommended that he be tried as a war criminal by the U.S. authorities. He is presently under arrest at Hohenstaufen/Fussen (Bavaria), in the 3rd U.S. Army Zone of occupation.

This unit has placed all paintings discovered in ROCHLITZ' possession at the disposition of G-3, Monuments, Fine Arts and Archives Branch, Headquarters 3rd U.S. Army.

J.S.P.

1136/49

SUPREME HEADQUARTERS

ALLIED EXPEDITIONARY FORCE

G-5 Operations Branch

Monuments, Fine Arts and Archives

SHAEF/G-5(Ops)/751

29 January 1945

SUBJECT: MFAA Officers

It is considered that the following two reports from the Sub-Commission in Italy may be of interest to MFAA officers not only by reason of the importance of the objects concerned but as an example of enemy behaviour to works of art in certain circumstances.

GEOFFREY WEBB

Lt. Colonel,

Adviser, MFAA

* * * * *
HEADQUARTERS ALLIED COMMISSION
APO 394

Subcommission for Monuments Fine Arts and Archives

20906/B/MFAA

3 December 1944

SUBJECT: Report on Deposits of Art-Treasures in TUSCANY.

To : Vice President, CA Section, Allied Commission

I. GENERAL

1. As a consequence of Italy's entrance into the war on June 10, 1940, measures were taken immediately to protect the art-patrimony of Italy against possible air-raid damage. To this end monuments, portions of buildings, wall-paintings, mosaics, and immovable pieces of sculpture were covered with scaffoldings, sand-bags and other protective coverings. There were however many movable objects such as paintings, sculptures and minor arts in churches, museums, and private collections for which these protective measures were not suitable. It was therefore decided to place these in various ricoveri or deposits such as villas and monasteries away from the larger cities. In Southern Italy for instance the abbeys at MONTECASSINO and MERCOLIANO served as such deposits.

2. In TUSCANY the work of transferring important works of art to deposits was begun immediately in response to an order to that effect. The first great deposit for art-treasures from the great Florentine galleries was established at the Villa Reale at FOGGIO A CAIANO and the first transport took place on June 11, 1940. Shortly after, another deposit was established in the Falazzo Pretorio at SCARperia, and in the autumn of that year a large number of the treasures were taken to the Castello di FOFFI and to the monastery at CAMILDOLI.

3. When the allied air-bombardments of Italy began two years later in the autumn of 1942 there was renewed activity for the protection of monuments. Most of the more important frescoes and immovable pieces of sculpture were bricked up and more deposits for movable objects were established around the Tuscan countryside to include the art-treasures of PISA, LUCCA, AREZZO, PRATO and FISTOLE. There were 38 in all and the actual labor of transportation took some 10 months, i.e. until Sep 8, 1943.

4. The situation changed again when the Germans occupied ITALY. As is known, the Italian Ministry of Public Instruction had the intention to gather together the most important works of art in ROME and had made an arrangement with the VATICAN to house them in deposits there. The Tuscan Superintendencies were therefore requested to bring their treasures to ROME. This would have required the re-concentration in FLORENCE of all the objects from the 38 deposits and their transport to ROME. This suggestion was not very favorably received in FLORENCE because international guarantees for the safety of the objects were not forthcoming and in addition transportation was very scarce and the roads under bombardment.

5. Shortly afterwards, measures were taken to make FLORENCE an open city. As a consequence the Fascist Government at PADUA in turn requested that all the Tuscan art-treasures be brought back to FLORENCE. The Superintendency of Monuments and Galleries had no choice but to attempt to comply with this order although hampered by the lack of proper means of transportation and of fuel for the trucks. The following deposits were, however, returned in whole or in part at this time:

- a. The entire deposit in the Villa del Pian di Collins at SARTOMBO near PISTOIA, because the Germans wished to use the villa as their General Headquarters.
- b. The entire deposit from the unused railroad tunnel at INCISI VALDARNO, because the Germans wished to reuse the tunnel, others having been destroyed by bombardment.
- c. The entire deposit in the Palazzo Pretorio at SCARperia.
- d. The entire deposit in the Villa Gordigiani at STRIANO.
- e. A partial removal from the deposit at the Castello di CAGGIOLO.
- f. A partial removal from the deposit at BIRBERINO DI LUCELLA.
- g. A partial removal from the Villa del Monte at GAGLINO.
- h. Steps taken for the return of objects in the deposit at TORRE A COMI but had to be abandoned.

At this time, however, the Germans requisitioned every available motor-vehicle so that the Superintendency could no longer continue nor control the further removal from deposits. It was after this that the Germans on their own initiative undertook to make removals:

- (1) 291 pictures from MONTAGLIMA, presumably sent to MERANO SUL PAIRO near PODENZA in June (see below, sect. II, para. 17).
- (2) A large part of the deposit from the Castello Guicciardini, OLIVETO, in mid-July, to FLORENCE. During this operation the two Cranach pictures were stolen (see below, sect. II, para. 21).
- (3) 58 cases of sculpture from POGGIO A CILIVO on August 23 and 26, presumably sent to EBLOOM for safe-keeping (see below, sect. II, para. 22). During this time also Colonel Baurmann of the SS came to the Superintendent of Galleries with the express command of Himmler to move the most important Florentine art-treasures to the north.

6. The history of these deposits as they came under Allied control is herewith briefly recounted. The more detailed reports made by personnel of the Subcommission and by Italian Superintendents are to be found in the attached Appendices (1-9).

a. Prior to June 1944 the Subcommission's knowledge of the deposits of art-treasures to the north of the battle line was rather scanty. With the capture of ROME and as the result of the immediate contacts made by Lieut. Cott., USMR, with the office of the Ministry of Public Instruction, the more complete and accurate lists of such deposits were made available to the Subcommission. Copies of these were sent out at once (June 17) to NEF officers with AIG, 5 and 8 Armies in the field for future reference. Later, detailed inventories of the contents of deposits, chiefly the Tuscan ones around FLORENCE, were received from the Italian Ministry.

b. The first of the Tuscan deposits to be inspected as they were freed from German control were those containing works of art from SIENA. The Monastery of MONTE OLIVETO near ASCIANO was visited by Capt. Keller on July 8 and found to be intact. On July 8 he inspected the Bishop's Palace at PIENASARDO while Allied wounded were still being treated in the building and found the great Duccio altarpiece to be safe. On the following day, July 9, he visited the deposit at the Villa Garba-Gastelli at ARCEO while the region was under shell-fire. He found Prof. Enzo Carli from the Superintendency of SIENA in charge with an Allied guard which had been supplied by the British C.O. The Germans had attempted to take some of the pictures away from here to the north as a "protection" but the resistance of the Partigiani, who guarded the place prior to the arrival of the Allied guard, and later the courageous action of 8 British soldiers frustrated the German intentions. All the pictures were found to be safe.

c. At the end of July when the Germans withdrew from the area south of FLORENCE and the MFAA a number of the most important deposits of art-treasures of FLORENCE fell into the Allied hands. The first one reported was the Sittwell Villa at MONTEGUFONI and contained among many other paintings the Botticelli "Primavera" and the Giotto "Madonna in Majesty". Vaughan Thomas of BBC, Major Eric Linklater and Capt. Nayar, observer officer with the 8th Indian Division, were the first on the spot and reported their presence to the SCAO, AIG, 8 Army. Lieut. Frederic Hartt, MFAA officer for Region VIII and attached to AIG, 8 Army, was sent immediately to take charge of the Villa. Before the arrival of the Allies the deposit had been cared for by Prof. Cesare Fasola, Librarian of the Uffizi, FLORENCE, who walked out from FLORENCE while the place was occupied by the Germans in order to do what he could to safeguard the pictures. According to his own account he found no responsible official there but the Germans were wandering around among the pictures.

d. The discovery of the MONTEGUFONI deposit was signalled by AIG, 8 Army to HQ. ACC and a request was submitted that the Director of MFAA proceed to that area with assistants to map out the control of this and other deposits south of FLORENCE which had fallen into Allied hands. AIG, 8 Army also informed AIG, 5 Army of those deposits in the Florence Province which were about to pass under the jurisdiction of 5 Army. These communications took place between July 31 and August 4.

e. On August 4 the Director and the Deputy Director conferred with the SCAO, AIG, 8 Army and proceeded to MONTEGUFONI. It was decided that the director should pick up two Italian experts at ROME and return to MONTEGUFONI for a short time to map out the plan of operations with Lieut. Hartt. The Deputy Director returned to HQ. after a brief inspection of MONTEGUFONI and POPPLINO.

f. On August 5 the Director returned to MONTEGUFONI accompanied by Prof. Emilio Lavagnino and Prof. Giorgio Castelfranco, of the Italian Ministry. The detailed inventory of the MONTEGUFONI deposit was begun on Aug 6 with help of Prof. Fasola. On August 7 Colonel Henry Newton, of the War Department, attached to ~~SCAO~~, ACC, together with his adjutant, Lieut. Lippmann, and with Capt. Pennoyer and Capt. Enthoven of the MFAA HQ. staff, arrived to assist in the immediate inspection of the other deposits in the region. During the following week these inspections were carried out at the Castello at MONTIGNA, the Villa and the Castello at POFFILLO, (previously visited by Lieut. Hartt) and at OLIVETTO, INCISA VILLARO, and TORRE DI CONI.

g. At INCISA Lieut. Hartt found that the sculpture deposited in the abandoned railroad tunnel had been returned to FLORENCE. On his trip of inspection at TORRE DI CONI he discovered by chance another deposit heretofore unknown to the Subcommission and to the Ministry -- that in the club-house of the golf course at UGOLINO. Here were stored the most important pictures from the Museo Civico at FISA. He ascertained that the Superintendent of Monuments at FISA had left the vicinity and was a refugee in the Palazzo Pitti in FLORENCE. In the following days the SCIO, AIG, 8 Army had this Superintendent, Ing. Piero Sanzolesi, brought to MONTEGUFONI, where he was interrogated and set to work to cooperate with Lieut. Hartt and the Italian officials present at MONTEGUFONI.

h. On August 11 Ing. Sanzolesi submitted the list of the deposits of art-treasures under the Superintendency of FISA. (App. 6 hereto).

i. Colonel Newton, on his return to HQ. with the Director, submitted a report to Civil Affairs Branch, War Department, Washington, on August 15.

j. Lieut. Hartt, who remained in charge of the deposits and who operated for the time being from MONTEGUFONI, submitted his initial report on deposits south of the Arno on August 22 (App. 1 hereto). In the latter half of August, after the Allies had won control of FLORENCE, Lieut. Hartt established his office in that city. He now had at his disposal the services of Prof. Dr. Giovanni Foggi, Superintendent of Galleries for FLORENCE, PISTOIA and AREZZO, from whom he was able to receive first-hand information as to German activities with regard to art-deposits in TUSCANY. A report on the subject was submitted by Prof. Foggi (App. 5 hereto).

~~RESTRICTED~~

k. In letters of August 30 and September 1 Capt. Heller notified the SCIO, AIG, 5 Army of the location of the deposits still in the areas where fighting was taking place.

1. Throughout the month of September, as the area north of FLORENCE was being liberated, Lieut. Hartt visited and inspected the deposits in those areas as soon as conditions permitted such visits. He submitted his second, third and final reports on his findings on Sep 26, Oct 5 and Oct 8 respectively (pprs. 2, 3, and 4 hereto). These reports indicated that German removals of art-treasures had been much more numerous from the deposits north of FLORENCE than from those to the south. The reasons for this has already been indicated above, i.e. the demands of the Baduan government and of Himmler to send the most important Tuscan art-treasures to the north. At any rate mass removals had been made from FOGGIO, CHIINO, TOFFI, DICOMINGO, and SOCI.

COPY

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HEADQUARTERS
ALLIED MILITARY GOVERNMENT
TOSCANA REGION
Monuments and Fine Arts Section

My 69-

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You are
now

RVIII/51/AF/4.8

8 October 1944

Subject: Report on German Removals of Works of Art from Deposits in Tuscany.

To : SCIO, AIG Fifth Army.

Urgent set 11 AM
Oct 8

A. BABBERINO DI PUGELLO, Villa Reich. Deposit of Cartoons (full-scale working drawings for frescoes), from the Gabinetto dei Disegni, Uffizi Gallery.

25 Cartoons are missing.

1. The exact circumstances of the removal are not known, due to the fact that the Consegnerario, Mario Rossi, left the area when the Germans occupied the villa, and came to Florence. Only 1 Oct 44 did he present himself to the Superintendent of Galleries. It is impossible to reconstruct the date of the German arrival at the villa or of the removal of any of the objects therein.

2. The chaotic condition in which the deposit was found by the undersigned (broken glass, broken and empty frames, remaining cartoons tossed into dark passageway of damp cellar), could indicate that no especial value had been attached to the deposit by any responsible officials, and that the huge cartoons had been tossed downstairs chiefly to evacuate the dry and pleasant room where they had previously been stored.

3. It is therefore to be presumed that the missing cartoons were either taken by persons who were imperfectly aware of their value, or even put to common uses. The prospect of the recovery of any part of the collection in good condition seems consequently rather dim.

4. Some of the missing cartoons are of considerable importance. It is enough to mention those by Jacques Callot, Fra Bartolomeo, Tintoretto, Baroccio, Andrea del Sarto, Domenichino, Annibale Carracci.

B. DICOMINGO Oratory of S. Onofrio. Deposit of sculpture, largely from the Uffizi Gallery and the Museo dell' Opera del Duomo.

1. Exact circumstances of removal difficult if not impossible to reconstruct, due to the forced evacuation of the entire town, which was subsequently heavily mined by the Germans.

2. 25 cases of sculpture missing. Consegnerario, Balilla Vezzosi, found the deposit rifled on his return to the ruined town after the German departure. It is believed that a previous inspection of the deposit was made by a German captain who had in his hand a list of similar deposits, but this is not certain.

3. The deposit was only partially evacuated. The missing works all came from the center of the church and from the portions nearest the door, so it can be assumed that facility of loading and transport was the chief consideration.

4. Many of the missing works of ancient sculpture are very well known, especially the Medici Venus, the Doryphoros, Niobe with her youngest child, and the bronze boar, the so-called Porcellino.

C. MONTAGNA, Villa Bossi-Fucci. Deposit of painting from the Uffizi and Pitti Galleries. 291 paintings missing.

1. Verbal testimony from Bastiano, the old servant of the Countess Bossi-Fucci, that the Germans entered the villa on an unspecified date, sent all the civilians away, and over considerable period of time used much trucking in the vicinity of the villa so that it was not possible for the civilians to discover what the Germans were taking away and when.

2. Statement from Superintendent Foggi that on 4 Jul 44 he together with Procacci was called into the office of Counselor Ketzner, a German SS official, who asked him if he was aware that in the villa at Montagnana there were works of art of international importance, which it was necessary to transport to North Italy for reasons of security. Foggi replied that the works at Montagnana which came largely from the Uffizi and Pitti Galleries were of great value, but that the German officials of the Abteilung Kunstschutz were agreed that they should stay where they were.

3. Ketzner replied that it was the Minister Pavolini who had requested the transport of the pictures in order to save them from the perils of war, and especially from the risk that they would be taken away by American troops. Foggi insisted in his idea, but without result, and the conversation was finished.

4. Foggi later learned from Col. Langsdorff, Head of the Kunstschutz for German controlled Italy, that the pictures had already been taken away 5 Jul 44 to a place called Marano, 20 Km. south of Maser, and promptly informed the Direzione Generale delle Arti, Ministero di Educazione Nazionale, at Padua, of the whole affair.

5. It is evident that the pictures were loaded on trucks by troops, since no civilians were permitted near the Villa, and it is to be considered likely that damage was done, since most of the pictures were unboxed. The condition of the villa when found was one of total destruction of all splendid furnishings. Only one small room still contained pictures. These had not been injured, save for the mats belonging to the Countess Bossi-Fucci, which had been slashed with a knife.

6. The list of missing pictures includes some of the greatest masterpieces of European art, such as the Innerva and the Centaur by Botticelli, Filippo Lippi's Adoration of the Child, the entire series of the Virtues by Piero and Antonio del Pollaiuolo, Signorelli's Crucifixion, Van der Leyden's Entombment, Bronzino's Pieta, Caravaggio's Bacchus, Pollaiuolo's Hercules and Antaeus, The Three Fates by Rosso Fiorentino, Venus Leda and Vulcan, by Tintoretto, the fine late Rembrandt Portrait of an Old Man, a Pietro Lorenzetti Madonna, to mention only a few of the most important, chosen at random.

D. OLIVETO, Giacciardini Castle. Deposit of paintings from Florentine Galleries, Churches and Private Collections.

2 paintings missing.

1. According to Superintendent Foggi, one evening late in July, he was sought at this house by German officers who, in the presence of the German consul, wished to inform him that they had brought back to Florence works of art of great value from the castle of Oliveto, which was undergoing Allied artillery bombardment, in order to save them from total destruction. Foggi thanked the Germans, and the works were taken to the Accademia, where they are at present. It was noted, however, that since the paintings were loaded by soldiers, and had not been protected by any form of case or box, many of them were scratched.

2. The following day, Cav. Augusto Conti, the consegnatario, came down to Florence to inform Foggi of the situation, and enquired particularly regarding the fate of the two paintings by Lucas Cranach, Adam and Eve. Foggi, extremely surprised, stated that they had never arrived. It was then revealed that these paintings had not been placed in the truck with the rest of the pictures, but in an ambulance, protected by a mattress borrowed from the fattore.

3. Poggi promptly made enquiries of Col. Lüngsdorff, who informed him after a few days that the two pictures were safe, that he knew where they were, and that on the honor of a German officer the Italians would have them back, but that it was a matter between the two governments.

E. POGGIO A CAIANO, Villa Medici. Deposit of Sculpture from Florentine Galleries and Monuments; and paintings from the churches and galleries of Fréto and Pistoia.

58 cases of sculpture missing.

1. Two official removals of works of art, according to statement by the consegnatario, Aldo De Luca. This is the only case where the Germans left any signed document of any kind to show what they had taken, and the only reason that they did so was apparently due to the insistence of De Luca. The document consists only of the list of what taken, the date, a statement that the officials responsible knew they were violating the direct of Kesselring and the protection of the Vatican, all in De Luca's handwriting. The first removal, dated 23 Aug 44 is signed by a certain H. von Rat, by authority of the Commanding General of German Armed Forces in Italy, and in the absence of Prof. Neurdenreich. The second merely end with the signature of Lieut. Waldowitz. Official receipts, properly signed and stamped, were promised but never forthcoming.

2. It has been pointed out in previous reports that the date of the withdrawal of these works of art corresponds narrowly with the dates of the German radio appeals from Berlin to the Allied not to bombard Poggio a Caiano.

3. The most important of the missing works is certainly Donatello's St. George, but Donatello's marble David, Marzocco, and his Bargello Madonna, as well as Michelangelo's Bacchus and a Verrocchio Madonna and Child are also amongst the missing masterpieces; as well as a quantity of Della Robbia reliefs from Florence and Pistoia.

F. POPPI, Palazzo Pretorio. Deposit of paintings from the Galleries of Florence, and sculpture from the Bargello, 198 pictures missing.

1. It is to be noted that the statement of the Segretario Comunale, communicated in previous report, to the effect that he presented the Germans officers with a false inventory, and that when they discovered it to be false they fired upon him, does not appear in the written statement, signed by several of the principal citizens.

2. According to this latter statement, the withdrawal of these works of art from Poppi took place during the night of 22-23 Aug 44. At 2000 hrs there was a visit of a German captain, a 2nd Lt and an NCO, who insisted on seeing all the rooms in the castle, even breaking down doors where no keys could be produced, with the excuse that they were searching for concealed arms. On entering the deposit the Germans seized Box No.8, and forced the Guardia Municipale to carry it down to their truck, covering them with revolvers.

3. After the population had, by German order, taken refuge awaiting the explosion of the demolitions, the German truck returned at about 2400 hrs, and an unknown number of German soldiers proceeded with the loading of the truck, which lasted till about 0600 hrs. Numerous shots were fired to keep the population away.

4. At 0930 first inspection was made by Commissario Prefettizio, who found remains of broken walls, marks of forcing on the doors as well as the debris of smashed boxes referred to in earlier report.

5. At 1130 hrs two German 2nd Lts appeared, accompanied the Commissario Prefettizio to the castle, and by means of verbal translations by Signora Margherita Gherardi communicated to the Commissario, Avv. Chierici and the Proposto of the Abbey that the night's work was official, by order of the German High Command, that it was only to save the works of art from being taken away by the Anglo-American troops, that the High Command was extremely sorry that it had to leave so many pictures there, and that all trace of the episode must at once be removed, even to the point of walling up the doors again. The mines were not finally set off till 1400 hrs.

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6. It is noteworthy that the above described withdrawal was accompanied by violence, that the Germans were afraid to let the population see what they were doing, that certain cases were broken open and pictures removed from their frames, that after the withdrawal of the paintings the Germans were most anxious to have it appear that what was left constituted the whole deposit.

7. The pictures taken were of such importance that it is difficult to know which ones to chose as the principal losses. Suffice it to mention Rembrandt, Portrait of an Old Man, Ingress, Self Portrait, Botticelli, Madonna and Child, Filippo Lippi, Madonna and Child with Angels, Raphael, Self Portrait, Duerer, Calvary, Caravaggio, Head of Medusa, Raphael, Donna Velata, Rubens, Holy Family, Titian, Concert, Velasquez, Portrait of Philip IV.

8. It should be further emphasized that a very large number of the missing pictures are German, Flemish and Dutch artists, such as Duerer, Cransch, Holbein, Eschimer, and Alberger; Memling, Brueghel, Van Cleve, Sabery, Teniers, Massys, Van Orley, Brouwer, Heemskerck and Brill; Rembrandt, Terborch, Dou, Jordaeus, Maes, Wouwerman and Van Mieris. Also, ironically enough, the Cransch portraits of Luther and his wife erroneously reported in the Florentine papers as missing from Montagnana have actually turned up.

G. SOCI, Villa Bocci. Deposit of Sculpture from the Bargello, the Uffra del Duomo, the Bigallo, the Loggia di San Fiolo and the Church of S. Croce.

Entire deposit, 69 cases, missing.

1. The forced German removal of the civilians from Villa Bocci has made it impossible to state the circumstances surrounding their withdrawal of works of art from the Villa. The conseggnatario could not be located, but his wife, Signora Tellini, declared that neither she nor her husband had any exact recollection of the dates involved, and that so many trucks went through the gates that it was impossible to observe when the works of art left. Most of the furniture and a deposit of machinery in the villa was taken by the Germans as well.

H. CONCLUSION.

1. The exact occurrences are in most cases unclear. Where dates are known and events have been observed, as in Poppi and Poggio a Caiano there is a clear correspondence: the works were taken ostensibly to prevent seizure by the Allies, but transportation was not sufficient to remove all the works. Poppi and Poggio a Caiano were raided on almost the same date.

2. In one case, the withdrawal was accompanied by violence. In only one case was a document of any sort signed. In four cases the civilians were sent away from the area well ahead of time so as to be unable to observe what was taking place. In no case were the officials of the Superintendency of Calleris even consulted.

3. It is of importance that on three separate occasions Poggi was visited in his office by SS officers who had an order on Kimmller's authority to take away all the important works of art in and around Florence, and that these officers enforced this demand with the utmost rudeness and threats, which had little effect on the 64 year old Superintendent.

4. It is suggested that one of the most important tasks of MFAA officers in North Italy will be to trace these missing masterpieces.

/s/ Frederick Hartt,

/t/ FREDERICK HARTT,
2nd Lt., Air Corps
MFAA Officer.

Copy to:

RC, Toscana
MFAA S/C (2)
Ministry of Public Instruction,
through MFAA S/C (2)

RC, Emilia

Italy after fall of rome american report
that 532 masterpieces from Florence's Pitti and Uffizi galleries
including Raphael's and Botticellis, and 153 cases of the city
status including Cellini and Michelangelos

florentine collection of Goering collector Conte Contini
collection robbed

that on an expatriate French banker?

which had been discovered by parachute unit
in his cellar

Duke of Bourbon Parma collection liberated by a SS paratrooper division
that billeted in his home, art supposedly for the Himmler's
training school in Wewelsburg

and the Gordon Craig archives, which Hitler already had claimed

German Kunstschatz SS Colonel head Langsdorf, Prussian expert
in typography, backed by an Egyptologist and an orientalist

the pattern of their specialties breaking up groups

ten days before Florence fell in summer, '44,
Langsdorff hid Cranach's Adam and Eve from Pitti Palace and
taking it by ambulance to his hotel room

**Synchronized SS thefts: Italy, Bourbon Parma,
Montagnana, , Himmler also ordered in summer, '44
the theft of the Bayeux Tapestry from the Louvre (placed there for
safekeeping, Nazi navy men in Belgium took Michelangelo
Virgin and Child and fourteen paintings from the Bruges Cathedral
(catalogue found on this))

(Nazis said to have found secret bomb?)

Nazis pretended to safeguard art in Verona, in Bologna, in Modena,
in Venice, and in the Borromean Isles, Bolzano also
considered but the Nazis feared Mussolini might rush
up there seize some pictures and try for
a loan **in September, Hitler ordered all art to be stored in the Alto
Adige district near the Austrian border in two mountain hamlets
on the Brenner Pass (on the ODESSA path SW) (notion of them driving
art around aimlessly (August '44, the XXXXX Poppi theft))
with little gas is hard to believe (name of the convoyhead?)
Wolf consul? the idea was to run out of gas they did
and despite Himmler's orders to bring in Alt Aussee failed, it stayed
in Italy

Note Navy in Belgium Bremen influence read his book

Note on Wolf - crossed Brenner Pass

Consider
not of
SS plan
fall

part of
Wolff
agreed
Navy